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Irish storyteller Tomaseen Foley performs at Ashland Community Center. See Artscene, page 28. Photo by Kevin Peer.

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ON THE COVER

Eric Weisinger crushes the 1996 crop of Cabernet Sauvignon at Weisinger's Vineyards in Ashland. See feature article, page 8. Photos by Eric Alan.

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DECEMBER 1996

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TUNED IN

Ronald Kramer

Town Hall or Political Brawl?

This Fall's general election was preceded by an incredible salvo of complex newspaper, television and radio advertising touting candidates, ballot measures and ideas. All but the most hardy voters may have despaired in attempting to puzzle through the morass of political advertising which was aimed their way. Perhaps the first concrete indication of the November political onslaught was the arrival, for Oregon voters, of a Voters Pamphlet which—for the first time ever—had to be published in two volumes because of its size.

No sooner had this printed political encyclopedia arrived than the newspaper, radio and television advertising kicked into high gear. Endless barrages of political advertising—much negatively focused—assaulted our senses.

It made me think back to the vision radio's founders had, seventy years ago, for broadcasting's contribution to our political life and health.

In 1924 Eunice Fuller Bayard, writing in the *New Republic*, predicted that "...the radio gives every member of the electorate the possibility of a direct reaction to the candidates themselves. It does reproduce to some degree, for the first time in the United States, the conditions of the Athenian democracy where every voter, for himself, could hear and judge the candidates." Leon Whipple, writing in *Survey* magazine in 1925, simply observed that radio "makes a town hall of the world."

Most political analysts believed that radio would be a powerful provider of information. Democracy is founded upon the principles that voters make the best decisions when they possess the most complete and accurate information available on public issues, so radio's arrival was assumed to be a positive development.

Yet, incongruously, most polls now indicate that Americans are increasingly cynical and mistrustful of the information they receive from the mass media and politicians have taken to regularly criticizing the media for bias, sloppy reporting and worse. Instead of the political utopia which radio heralded for many in 1925, the modern mass media seem to have created a cynical, negative and dysfunctional political climate which manifests itself in declining voter participation.

The saddest part of these developments is, perhaps, the wisdom and efficiency which has been misapplied to broadcasting.

Because the systems and their uses are powerful and reasonably predictable, it is possible to achieve short-term political goals by using negative advertising, buying up all available airtime to silence one's opponent, or by framing an issue in terms which misrepresents the real underlying issues.

It was commonplace in the 1970s to bemoan the decline of American manufacturing. Looking across the Pacific at the bustling Japanese economy, economic pundits told us that America's mistake was that businesses in this country were preoccupied with short-term gains and profits to the exclusion of long-term interests. By contrast, they observed, Japanese manufacturers made decisions with a long-term view.

It seems we learned some of those lessons in the field of commerce but what of politics? It is possible to achieve short term political gains by using the mass media in politically selfish, unfair and demeaning ways. But the possibility that we are mortgaging our long-term political health by doing so seems increasingly real.

Much has been made lately of the need for political campaign finance reform as though the core problem is simply the quan-

tity and origin of the funds which are fueling these extremely lucrative (for the media) political advertising binges. However, little has been said about the formats which are most effective and appropriate for political discourse. Just as the ban on tobacco advertising from broadcasting was delayed for years because of opposition from broadcasters for whom such advertising was quite lucrative, little has been said about a type of political campaign reform which might establish—for example—that federally collected political campaign matching funds could only be spent on broadcast announcements which ran a minimum of 3 minutes. Yet, such longer-form vehicles would, of necessity, have to discuss issues in a more factual—and less superficial—manner. Such "reform" would cost broadcasters many millions of dollars—and politicians are dependent upon the good will of the mass media for reelection. So it isn't surprising that there has been no talk of reforming campaign financing by creating incentives to use radio, television and newspapers for serious discussion of issues instead of multitudinous snippets of political dirt.

The contrast between the media's positive potential and the reality of its contribution is, however, starting to draw some attention. Recently, the Pew Charitable Trusts began giving grants to mainstream newspapers to delve into what Pew calls "civic journalism." This term embraces attempts to make newspapers, their communities and their readers partners working to improve society. Some journalists are uncomfortable with this idea and believe that newspapers which participate have, in some fashion, been co-opted in their attempt to remain journalistically impartial. Maybe they have. But in many newspapers much of the positive exploration of issues by reporters is being drowned out by full-page political chicanery which is echoed by a fusillade of radio and television counterpoint.

If radio's founders, who predicted an era of political health as a result of the increased flow of information made feasible by the electronic media, could walk our streets in 1996 I suspect they'd be profoundly disillusioned.

Perhaps that's why increasing number of voters are as well. □

Ronald Kramer is JPR's Director of Broadcasting.

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SPEAKING OF WORDS



Wen Smith

Spin Channels

Like baseball umpires, news reporters once enjoyed a reputation for objectivity. We expected reporters to call 'em as they saw 'em, and seldom kicked dirt on their shins for any report we didn't like.

For several decades Walter Cronkite ended his reports by assuring, "And that's the way it was." More accurately he'd have said, "And that's the way I see it." But he got away with the line, because surely our Uncle Walter wouldn't lie.

Since Cronkite, television news and talk have turned into a circus of opinions. The talking heads all talk at once, each repeating again and again its own lies and distortions. And we boil with rage at the lies and distortions of the one we disagree with.

Onto this field of screams has come C-SPAN, a channel that simply aims the camera at an event and shows it happening "as it is," without umpiring or editing. The only editorial decision is what event to show. We viewers have to judge for ourselves the meaning of what we see.

Frankly, that burden of judgment has become a pain in the astigmatism. We tire of having to think for ourselves. And now we have C-SPAN1 and C-SPAN2, doubling our pain.

To assuage this pain, I hereby propose two new channels. Let's call them the C-SPIN channels.

C-SPIN1 will show the liberal spin, and that only. All its talking heads will argue for expansion of the federal government, annual tax increases, more welfare, universal health care, free school lunches, and affirmative-action preferences. They will seek to ban guns, legalize drugs, subsidize abortion on demand, and end the death penalty for criminals.

Experts on C-SPAN1 will argue for defunding the military, protecting trees, owls, rats, and mountain lions, and regulating private enterprise. They will support subsidies for art (provided that it meets certain minimal standards of indecency).

Of course, C-SPIN1 will tolerate no religious expression and will support a ban on prayer in schools. But it will advocate freedom of speech for atheists, far-left cults, and anyone who denigrates Christians.

By policy, C-SPIN1 will blame all bad things

on "the greedy Reagan years" and will condemn all right-wing views as "mean-spirited" lies and distortions.

Meanwhile C-SPIN2 will show the only the conservative spin. Its talking heads will argue for limited government, seek tax cuts for everybody, argue for reductions in welfare for the able, denounce universal health care, and work to end all affirmative-action preferences based on ethnicity or sex. They will favor the right to bear arms and favor the death penalty for drug dealing and certain other heinous crimes. They will declare that late-term abortion is murder.

Experts on C-SPAN2 will argue for a strong national defense, hold that people are more important than trees, owls, rats, and mountain lions, and call for an end to regulation of private enterprise. They will oppose spending federal money to subsidize art—even if it's Michelangelo or Grandma Moses.

C-SPIN2 will begin and end each broadcast day with prayer and will advocate Judeo-Christian values—always from the right-wing point of view, denouncing atheism and calling for the freedom to pray in schools.

Naturally, C-SPIN2 will blame all bad things on welfare, the incomprehensible tax code, and the two NEA's (education and arts). It will call for abolishing the Department of Education and the income tax, and will denounce all left-wing views as lies and distortions.

Once we have both C-SPIN1 and C-SPIN2 going twenty-four hours a day, we can pick the one we like and never watch the other. We'll then get the truth as we see it and not have to put up with the other side's lies and distortions. All lies and distortions are infuriating—except our own.

In a perfect and comfortable world, that's the way it is. ■

Wen Smith's commentaries are heard occasionally on *Monitorradio*. He writes a syndicated column, and his essays appear regularly in *The Saturday Evening Post* and other publications.

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JEFFERSON OUTLOOK

Russell Sadler

Educational Reform or Mind Control?

It has been an article of the Republican conservative faith for decades. The government closest to the people knows best. No more. Self-proclaimed conservatives peddled Ballot Measure 5, the 1990 property tax limitation initiative, knowing that reducing local property taxes would also reduce the authority of local schools boards. Limiting property taxes shifted education policymaking to Salem where the Legislature dished up replacement income tax revenue to schools and the strings that go with it.

The Oregon Education Act for the 21st Century is one of the strings legislators attached to its appropriations. Fundamentalist Protestants do not like it but have been unable to persuade the Legislature to repeal it. A group of fundamentalists just became plaintiffs in a federal lawsuit claiming Oregon's educational reforms violate the civil rights of conservative Christians.

"What you have here is nothing less than a mind-control undertaking," says American Family Law Center lawyer Steven Crampton of Oregon's educational reforms. "It's slavery of the mind." This silliness sells in parts of the country where evangelists Pat Robertson and Don Wildamon successfully separate the faithful from their money by persuading them they are victims of secular culture. It is not selling in Oregon.

Some of the same families in this law suit tried to sell these ideological histrionics to the Legislature last session with the aid of Rep. Patty Milne, R-Woodburn. She testified at House hearings demonizing the educational reform law and demanding its repeal. More politically mature heads prevailed on the Senate Education Committee. Chaired by Sen. Tom Hartung, R-Beaverton, senators took a careful look at some of the criticism of educational reforms. They paid particular attention to criticism that content might be sacrificed for educational fads. The Legislature approved some adjustments in the reform law.

That did not satisfy Christian fundamen-

talists who still mutter darkly about "outcome-based education" and fear the "values" taught in public schools. They called in out-of-state lawyers financed in part by Pat Robertson. Oregon's elected Superintendent of Public Instruction Norma Paulus has the measure of these out-of-town opportunists.

"When they can't find a Communist under every bed anymore, they have to find some conspiracy," observes Paulus. Fault educators for cloaking their educational reform in jargon susceptible to deliberate distortion. Outcome-based education is simply asking students to show they can use the material they learn in class, not just memorize it and regurgitate it on tests. The new reforms require students to demonstrate they can make presentations, write papers, work on projects and solve problems in small groups using content they learn in the classroom.

When you took your drivers' license exam you were tested on the content of the drivers' manual. Then you hopped in your car with an examiner who decided whether you could apply that knowledge on the highway. That is outcome-based education.

Critics of Oregon's education reforms worry about "values." This criticism gets pretty murky. The purpose of public schools is indoctrinating the next generation with the values of the dominant culture. When fundamentalist Protestants dominated public school boards at the turn of the century, children of Roman Catholic parents endured Protestant prayers from Protestant Bibles and relentless ridicule of their Pope. American Roman Catholics responded by creating their own system of parochial schools. Today the dominant culture is more secular and fundamentalist Protestants find themselves in the position of Roman Catholics a century ago.

Instead of building their own private school system as the Roman Catholics did, fundamentalist Protestants embarked on a campaign to demonize and defund public

schools, then extract tax money from the public treasury in the form of "vouchers" to subsidize their sectarian private schools.

The job of the Christian law centers lawyers is relentlessly running down public schools even when the local facts do not fit national criticism. Elsewhere on this page, Oregon Labor Commissioner Jack Roberts—an unreconstructed Oregon Republican—reminds us of the obvious. Oregon is not Mississippi. Portland is not New York. Ashland is not Anaheim.

Oregon public schools often do better than public schools in other parts of the country. Oregon has the eighth highest SAT scores in the country. The seven states above Oregon in the rankings limit the SAT to the top five or ten percent of their students. About half of Oregon's high school students take the SAT. Oregon has the highest SAT scores in the country in states where 40 percent or more of the students take the test. Test scores must mean something to Oregon school critics. Some of them sponsored Ballot Measure 42 requiring annual testing of all Oregon school children at a cost of as much as \$7 million a year. Opponents of the measure think there are better ways to spend the money. (The measure was voted down.)

Any school system can do better. Oregon schools do well by students headed for college. They do not do as well by students headed for vocations. But the apocalyptic rhetoric of the right is ill-suited to Oregon's public schools.

There is persuasive proof parents of Oregon's school-aged children still have confidence in their public school system. Private school enrollment as a percent of the population has stayed relatively steady despite the 1990 property tax limitation which overcrowded classrooms and laid off teachers in many school districts. There are about 530,000 students in Oregon's public schools. All private schools in Oregon enroll only 38,000 students. This is further proof, if any was needed, that libertarian fantasies about private schools replacing public schools if they were only subsidized by the government is another quaint theory mugged by a brutal gang of facts. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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The Source of Wine

Modern Americans are often quite disconnected from the living source of their food and drink, and seem content that way. For instance, few city milk drinkers seek direct contact with cows, or exhibit a passion for how the differences between breeds (and how they're treated) affect the taste and health of the resulting milk. Similarly, few breakfast eaters know what kind of trees bacon grows on. And since the Reagan era ended, almost no one has pondered whether or not ketchup is a vegetable.

This happy, hazy disconnectedness often disappears when it comes to wine, however. Grapes are scrutinized more passionately than celebrity marriages. Most who know their wines have a ferocious appetite for knowledge of the grape—the living fruit from which a vintner's blessings flow.

Still, that knowledge remains specialized. How many besides vintners can define *ampelography*? How many think of pulp and skin as characteristics of trashy movies rather than good grapes? Knowledge increases appreciation, and now is a good time to inquire, for the Sixteenth Annual Jefferson Public Radio Harvest Celebration & Wine Tasting will be held on December 12.

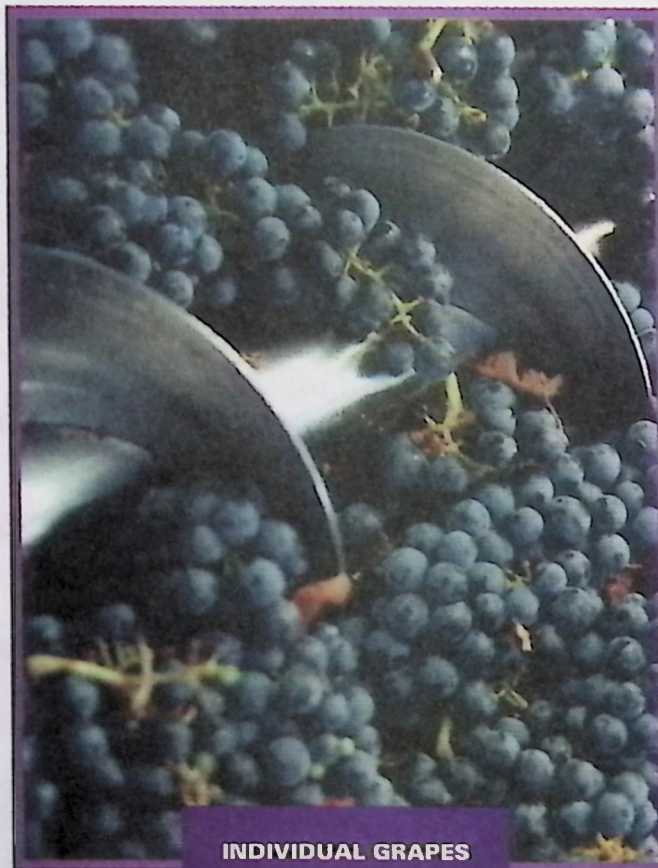
Grapes long preceded wine, of course. Most believe the fruit began to evolve many millions of years before the first crystal wine glass was conceived. As with other domesticated creatures such as cows and couch potatoes, grapes have become quite different from the original wild versions. Unlike those oth-

ers, though, the changes in grapes are clearly a refinement.

Only select grapes are destined for the wine cask. Of the more than eight thousand varieties known, only one hundred and fifty are used to make wine. And it has been only eight thousand years or so—barely longer than it would have taken to read the recent Oregon Voter's Pamphlet in its entirety—since the first wines were made, most likely in Armenia, along the southern slopes of the Caucasus Mountains. The early efforts there may not have been a classic vintage, but in some sense they're responsible for all the ones that are.

In the intervening eight millennia, wine grape varieties have spread naturally, been imported, and otherwise found their way across large parts of the temperate zones that support them: 30 to 50 degrees north latitude, and 30 to 40 degrees south latitude. The State of Jefferson is solidly within that range, and an internationally-respected wine industry has grown here as a result. This gives us an opportunity to look firsthand at the grapes which are the source of wine, and become more knowledgeable students of that science of ampelography—the study of grape-bearing vines.

Though the eight thousand varieties of grapes have all been given different names by scientists and/or winemakers, on a certain level a grape is still a grape. All have evolved to share basic characteristics that define their grapeness. The grape generally consists of three primary elements: skin, pulp and seeds—though human inventiveness (i.e.,



INDIVIDUAL GRAPES

VARY AS MUCH AS

HUMANS DO, THOUGH

GRAPES ARE

ADMIRABLY MORE

UNIFIED IN THEIR

DISINTEREST IN

WAGING WAR.

ARTICLE BY

Robert Madillo

PHOTO BY

Eric Alan

meddling) has created some seedless varieties, which winemakers do not use, as seeds impart flavor. Some consider the stem a fourth element of the grape. On average, the pulp makes up about seventy percent of the grape's weight, the skin twenty percent, and the seeds and stem the remaining ten.

Grape varieties differ widely, though, despite averages. Individual grapes vary as much as humans do, though grapes are admirably more unified in their disinterest in waging war. The weight percentages given above may vary wildly from the average, just as though the average family has 2.2 kids, it's hard to find a single one that does. The important difference, as far as humans (and vineyard birds) are concerned, is in taste—a matter to which we'll return. But grapes also vary substantially in other ways. They vary in how they bunch upon the vines, for example, with different varieties sporting conical or cylindrical bunches, or bunches called "shouldered" (broad at the top of the bunch, smaller below) or "winged" (small bunches off to the side of the main bunch). The vine leaves vary widely as well, from heart-shaped or shield-shaped to nearly kidney-shaped. Other leaf shapes are known as "round" or "square," but only marginally fit the usual definition of those terms.

All of the thousands of kinds of grapes have been given Latin scientific names, most of which become unpronounceable after one or two glasses of wine. The grapes which have been successfully turned into fine wines have also been given more elegant names, many of them French, due to the leadership role of the French in winemaking. European ancestry can still be traced through the names of the grapes which have come to call Oregon home: Pinot Noir, Cabernet Sauvignon, Chardonnay, Gewürtztraminer, Riesling, Müller-Thurgau, Zinfandel...

The skilled vintners of Oregon are coming to know the characteristics of each grape variety as much as the idiosyncrasies of their own children, and have learned the conditions under which they are likely to thrive.

The Pinot Noir grape in particular has adapted well to Oregon's climate, and is in large part responsible for the international recognition of the state's wine industry. Not that Pinot Noir is by any means the only excellent grape in the area, or even the best—just that it was the one which, through quality, timing and other subtle factors, brought the spotlight around. In some climates, Pinot Noir is considered a difficult variety to grow well. But in Oregon, where the growing climate tends to be cooler than farther south in California,

the grape ripens in less of a hurry. This allows it to maintain a high level of acid and low sugar content, which—contrary to what one might suspect—brings a better flavor to the fruit, and allows wines made from the grapes to avoid the harsher edge that more quickly ripened Pinot Noirs produce. Pinot Noir yields a low amount of grapes; this, combined with a high demand for the wines made from them, has helped to keep Oregon Pinot Noir prices elevated.

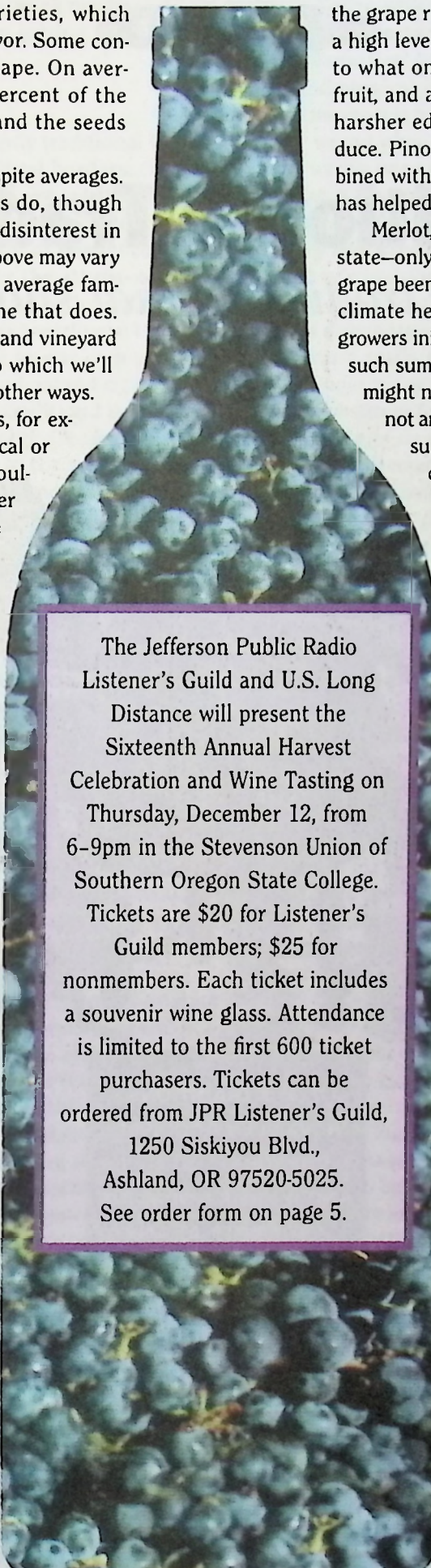
Merlot, in contrast, has not fared well across the entire state—only here in the southern part of the state has the grape been used to produce fine wines. The warmth of the climate here has helped to avoid problems other Oregon growers initially found with the grape; namely, that without such summer heat and/or excellent springtimes, the vine might not produce grapes at all. Needless to say, that is not an acceptable risk for a vintner. When the Merlot is successfully brought to fruition, though, the results can be full and rich. The Merlot is sometimes combined with Cabernet grapes to produce a fine blend.

The Cabernet grape itself has also adapted to the Oregon climate with different results in different places. Again, the southern state climate has provided some advantage with its warmth, and the varieties of the grape grown here are generally given credit as more powerful and with better color than those of the Willamette Valley, which tend to return wines with a vegetal flavor. The wines from the Cabernet grapes in this region may or may not grow to prominence as the Pinots have.

Meanwhile, the adaptation of Chardonnay grapes to the Pacific Northwest has given an opposite problem—the vines and grapes grow so well here that, left to their own devices, they produce a very high number of large grapes. That might seem a blessing, except that then the resulting grapes do not have strong enough flavor to produce good wines. Through pruning and other means of control, this can be taken care of, and many fine Chardonnays from Oregon are in store. But it is a delicate operation, and regardless of success, some Oregon wineries have found a market barrier created by California's huge success in creating fine Chardonnay wines. No matter the quality of the beverage, wineries also must examine the practical bottom line.

Another grape which has not found early success along the bottom line in Oregon, but which has still demonstrated high potential to produce excellent wines, is Gewürtztraminer. This is a variety where a cooler climate seems to be an advantage, and

CONTINUED ON PAGE 15



The Jefferson Public Radio
Listener's Guild and U.S. Long
Distance will present the
Sixteenth Annual Harvest
Celebration and Wine Tasting on
Thursday, December 12, from
6-9pm in the Stevenson Union of
Southern Oregon State College.
Tickets are \$20 for Listener's
Guild members; \$25 for
nonmembers. Each ticket includes
a souvenir wine glass. Attendance
is limited to the first 600 ticket
purchasers. Tickets can be
ordered from JPR Listener's Guild,
1250 Siskiyou Blvd.,
Ashland, OR 97520-5025.
See order form on page 5.

Untraditional Traditions

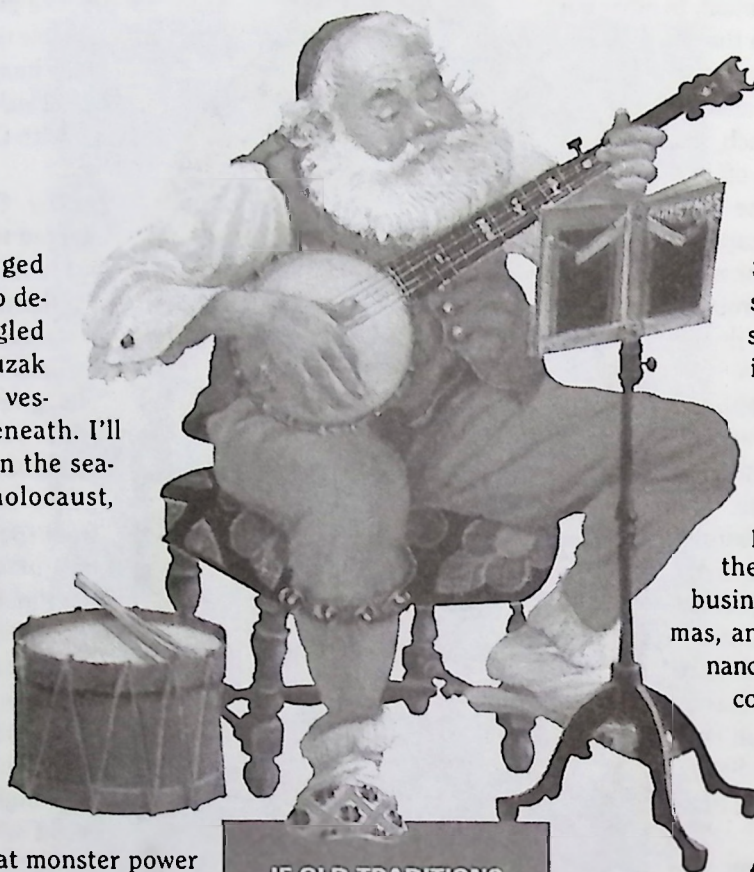
Holiday traditions that should be

I sit waiting for the damaged American winter holidays to descend. Through a tangled wreckage of plastic and Muzak I'll walk, looking for some vestige of spirit that's survived beneath. I'll feel the commercial assault upon the season's traditions as a subtle holocaust, which—like most in the land—I'm a perpetrator of as much a victim. I'll hear the ravenous roar of the business monster which has swallowed Christmas, and try to resist urges to cower as if it's an aggressor at my door, seeking revenge via my consumption. I'll resist, because to run—either towards it or away—is to give that monster power it does not deserve.

Some might think it strange to rue the ruination of spiritual traditions which are not even of my own faith. For despite my reverence for many principles of true Christianity, and my respect for its positive effects on my Christian friends' lives, I walk a different path and would still be an outsider to Christmas if the commercial pollution of its origins was cleansed.

It's more than a personal loss, though. Two broader elements mark my protest.

First, it's the blind damage the material holocaust brings to *all* spiritual traditions of the season, be they the Judaic traditions, the diverse Native American ones, the new Black ones of Kwanzaa, or the myriad other non-Christian religions and philosophies which mark the winter's significance. Any and all of these may have come to live in the



**IF OLD TRADITIONS
HAVE BEEN ACQUIRED
IN CORPORATE MERGERS,
AND IF THEIR STAND-INS
ARE EMPTY AT ANY
PRICE, IT IS UP TO US TO
BEGIN TO BUILD NEW
ONES. ONES WHICH ARE
RESISTANT OR IMMUNE
TO PURCHASE. ONES
WHICH APPLY TO US IN
OUR LOCAL LIVES.**

ARTICLE BY
Eric Alan

State of Jefferson, via one worshipper or many. No matter if some gods and philosophies have inspired holy war and atrocities as well as peace and altruistic service: only a soulless god is more empty than the product sale shelves of December. Few people have passionately sacrificed their lives either for or against the business interests which own Christmas, and the world is poorer for dominance by entities which inspire so little conviction.

This is not Scrooge talking—for the second element of my protest is the developing lack of true tradition in this country.

As old traditions empty, and as sprinting change leaves annual constancy in the dust, all the remembrance and groundedness that spiritual tradition brings, vanishes. This constant need for reinvention of society and self is, if nothing else, exhausting. It's not healthy.

So if old traditions have been acquired in corporate mergers, and if their stand-ins are empty at any price, it is up to us to begin to build new ones. Ones which are resistant or immune to purchase. Ones which apply to us in our local lives. Ones which enrich us—especially as a regional community instead of merely as individuals.

Thus my Christmas list this year is a list of new traditions I'd like to see us begin. They're not traditions I expect us to be perfect enough to always practice. I'm a busy, self-centered person like the rest of you. But they are traditions which could be

meaningful if we could but practice them, in all our imperfection and haste. Maybe they would be a start in getting the Christmas monster to recoil.

My mind first feels a need for a newly traditional crossing of borders. A crossing of spiritual borders, first and foremost; for the winter holidays are spiritual holidays in most traditions. And though it is critical to follow (or at least find) our individual form of reverence and its expression, it's equally important—even for the atheist—to understand and even find reverence for the spiritual paths and beliefs of others. For peace and understanding in this world can't possibly be through converting every other soul to our own ways and views; but through the compassionate understanding of beliefs which will never be our own. So as a new tradition I suggest that each of us attempt each year to attend a service, or learn a prayer or meditation, or otherwise participate in the winter spiritual celebration of a path we have no ethnic connection to, or a desire to practice. Just to experience; to understand; to open sleepy winter eyes.

Here in the State of Jefferson we have other borders to cross as well, divided as we are by artificial lines. Foremost, of course, is the Oregon/California border, whose artificiality helped lead to the Jefferson statehood idea in the first place. So often the stereotypical conflict between Oregonians and Californians is inflamed, picked like a playground fight which is really about deeper issues. But there is no line between the states on natural ground: it's only a mapmaker's fantasy we've played into for 150 years. So the new tradition I suggest is this: to take a yearly winter pilgrimage to a place where the border isn't marked, and walk across and along it until knowledge is gone about which state we're officially in. Then the artificiality of the border will feel real. (That border is such a recent fantasy, too: 150 years is short compared to previous tenure of the local Native American cultures. How can any white person claim to be a native Oregonian? How quickly we forget inconvenient history, or draw a recent line as to when history begins.)

In this region, town borders can be just as guarded as state ones, with the lines drawn between such supposedly liberal outposts as Ashland or Takilma, or the new age elements of Mt. Shasta, and the surrounding territories where residents are assumed more conservative. Such animosities as the Ashland/Medford divide have basis in real difference but feed mostly on imagination, misunderstanding and fear. I'd suggest as a small beginning to a remedy to each take one winter evening a year and go into the most alien of local territories for a meal—alone, to keep from the temptation of familiar company—and not leave until a true conversation is found on the other side of the imaginary border.

While we're at it, why not attempt to have at least one meal with one neighbor not usually shared with? With modern neighborhoods designed for personal retreat, the localized borders between us have grown heavy. In this polarized place and time, we are all the border guards.

All of us border guards are of one tribe—we're natives of the same round ball: that's the meaningful truth. And so the final tradition regarding borders I wish is for each person to yearly seek out photos of the Earth from space, which show us as we are: borderless, beautiful, and on one tiny dot protected only by a fragile thin skin of air. (I particularly recommend *The Home Planet*, edited by

Kevin Kelley, which is a visual bible of images and observations by the astronauts, much more spiritual than scientific.)

Polarization behind artificial borders is clearly eroding the social and physical infrastructure, locally and nationally, and what pains me most is to hear two sides bitterly fighting and calling each other wrong when both are right. *We can't afford more property taxes vs. We need more money to support education.* Or the ever-popular *We need to preserve the environment which sustains all life vs. If we lose our logging jobs right now, my children may go hungry this winter.* The arguments are bitter but equally defensible. They're mostly fought only in terms of money—as if only cash thrown at the argument can solve it. But there is not enough cash, or it is distributed poorly, or its invention at all (like the automobile) was a really stupid idea in the first place—worse than *The Gong Show* or Garfield dolls. But spending money has only become a lazy substitute for our own personal effort in solving our problems. Those of us who have become materially poor or remained so—be it via circumstance or lifestyle choice—have already relearned the necessity of barter, sweat equity and personal sacrifice. We now need to relearn it on a community scale. And a winter tradition of community service would be a fine place to begin. It's a difficult place to begin, when our established traditions of overwork and material Christmas binges and purges have their established momentum and demands. So few of us (you bet I'm guilty) make the effort to find time to serve a couple of hours in a soup kitchen—let alone a week or two to do deeper work to keep the community functioning. But as money from the government runs out, we need to begin a tradition of a week or two of community service time taken off from work, built in like vacation time, sick time and jury duty. Our infrastructure, our community, needs us desperately. You say you can't survive economically if you don't get taxed less on property? Fine—contribute hours instead to keep up our schools, making up for those lost dollars. You say you don't want the forests logged into extinction? Me neither. So we'd better figure out a way to put our time directly into helping loggers and their families eat right now without logging. It's only the new yet ancient tradition of sweat that will save us.

While the technologically-fueled pace we've allowed our lives to be accelerated to has given us the illusion that we can't afford the pause for service, it's also given us a life amid high background noise. In a place without machines there's a silence so present that it's almost frightening to hear one's own thoughts so loudly. But it's a silence grown so rare that its absence is rarely even recalled by city dwellers. Human voices and loud thoughts alone can place a pressure on the silence, of course, but as anyone knows who's experienced the peace of a power failure, or who's noticed the drop in decibels along a closed street crowded with people waiting for a parade, it's our machines which steal the most silence from our lives, indoors and out. Especially our engines. There's a critical calm and awareness in silence, and we need at least its remembrance back. So I wish a new tradition that's as vital as it is nearly impossible to arrange: that for an hour on a set day, the whole city not run its machines. To unplug, shut down all engines, and listen to the quiet world as it was and would be. Many who experience that quiet revelation may wish never to go back.

Ah, but we are on this treadmill of

CONTINUED ON PAGE 33



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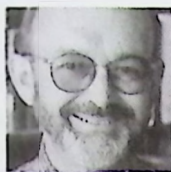
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Feature stories

With News Director Lucy Edwards
and the Jefferson Daily news team

4:30pm Monday-Friday
CLASSICS & NEWS

6:30pm Monday-Friday
Rhythm & News



NATURE NOTES

Frank Lang

Mistletoe

The loss of leaves this time of year uncovers hidden surprises on many species of deciduous trees, but particularly on our Oregon white oak, *Quercus garryana*. Suddenly gray branches shaggy with lichens appear, and in some trees, dark green clusters become more obvious. Close inspection reveals that these are clearly not a part of the oak, but another plant with only stem and leaves showing.

This parasitic plant, the mistletoe, *Phorodendron villosum*, grows directly from the branches of its host. Highly modified root-like structures penetrate the tissues of the branch to rob the tree of water and minerals. Because the mistletoe is green and photosynthetic, this partial parasite can manufacture most of its own food. But if the green aerial portions are broken off, the roots of the mistletoe can obtain all nutrients from its unwilling host and stay alive in the infected branch for years.

Mistletoe is spread by birds like robins, bluebirds, thrushes and cedar waxwings who feed on its berries. The small white to pinkish fruits contain a single seed surrounded by a viscid pulp. Birds eat the fruits, digest the pulp, and poop the still-living seeds about, often on branches of susceptible trees. The sticky droppings may give the germinating seeds a chance to penetrate the host tissues. Others think the sticky seeds attach to the beaks of birds and then adhere to the bark of the host when the birds wipe off the seeds. Opinion seems to be divided. Some pathologists think that the severe buildup of mistletoe in some trees but not others is because once an infection starts, the birds, attracted to one fruit-laden parasite, hang about eating and

pooping or wiping their beaks in the same tree, so more mistletoes become established, *ad infinitum*.

Heavily infected trees can be weakened and sometimes killed. During drought, weakened trees are predisposed to insect attack and can die. And infected branches are more likely to be broken off in winds.

Our *Phorodendron* is found from the northern Willamette Valley south to Baja California. Here, Oregon white oak is the principle host, though it may be found occasionally on California black oak, manzanita, alder, and further south on California buckeye.

The mistletoe is held in high esteem at Christmas as a decoration and for the pleasant custom of kissing under the mistletoe, which can add to the enjoyment of the season.

Be careful, though, especially with children, the leaves and stems are toxic, and at least one death has been attributed to eating the plant and berries.

THE MISTLETOE

IS HELD IN

HIGH ESTEEM

AT CHRISTMAS.

BE CAREFUL, THOUGH.

Dr. Frank Lang is Professor of Biology at Southern Oregon State College. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Ceremonial Vessel



From Zen Tea Ceremonies to the morning coffee ritual to the observances of birth and death, ceramic pieces have played a part in life's important events. This year, the theme for the Clayfolk Christmas Show's Gallery area is *The Ceremonial Vessel*. Subject to the artists' interpretation, this might be spiritual or whimsical in nature.

In pre-Neolithic China, for example, the making of ritual vessels was assigned an importance above all else. These were required for the correct performance of sacrifices to the spirits of Heaven, of ancestors, hills & streams, and to the God of Earth. The animal motifs—such as elephants and tigers—were used to protect the bearer from the myriad evil spirits which surrounded them. Other design elements such as the fish, which represented the desire to prosper and reproduce, evolved into geometric design elements which are still in common use today, though they might be unrecognizable without viewing the evolution of similar vessels over a period of decades or centuries.

The spread of Buddhism into China beginning in the first century A.D. created a new focus for art. Buddhism brought an established set of rituals, temples (and their requisite devotional sculptures), monasteries, statuary and paintings which were now indispensable to religious life. In short, Buddhism brought China new ideas about art; namely, that art had to serve the divinity.

In 16th century Japan, the potter Chojiro, under the guidance of the Kyoto Tea Master Sen-No-Rikyu, brought a new type of ceramic ware to the attention of emperor Hideyoshi. This process would later become known as *Raku*. In memory of Chojiro, the emperor bestowed a gold seal on Chojiro's son, Jokei. The word *Raku* comes from the ideograph engraved on that gold seal, and can be


loosely translated as pleasure, happiness or contentment. The Zen tea masters prized *raku* for its aesthetically pleasing appearance and lack of pretense. *Raku* has been associated with the tea ritual ever since. Potters such as Bernard Leach and Paul Soldner helped popularize *Raku* in the United States.

The process generally involves removing the red-hot ware from the kiln with tongs and placing it into a container of combustible material such as pine needles, sawdust, leaves or paper. After a short period of time, the piece may be plunged into water to arrest the process and harden the glaze.

Today's potters continue to bring the primal forces of fire and clay together with symbolic and soulful images. With cheap, mass-produced dinnerware and decorative pieces readily available, it has become more important than ever to support the arts and to feel a connection with the maker of the articles that we use in daily life. A gift of handmade art is always appreciated.

The Clayfolk Potters Group consists of over 100 ceramic artists within about a 150 mile radius of the Medford area who hold regular meetings for the sharing of information, sponsor workshops for ceramic artists, award an annual scholarship to a deserving student, and sponsor the Clayfolk Christmas Sale each fall.

The 21st annual Christmas Sale will be held Thursday, December 5, 6pm to 9pm; Friday and Saturday, December 6 & 7, 10am to 7pm; and Sunday, December 8, Noon to 4pm. Over 40 potters will participate in this year's show, the biggest ever. There will be a gala Grand Opening reception Thursday evening from 6pm to 9pm.

The location of this year's show will be the Compton Arena building of the Jackson County Fairgrounds Complex in Central Point. For more information, call (541) 535-6700. 

**TODAY'S POTTERS
CONTINUE TO BRING
THE PRIMAL FORCES
OF FIRE AND CLAY
TOGETHER WITH
SYMBOLIC AND
SOULFUL IMAGES.**

ARTICLE BY
William Latshaw

PHOTO
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ONLINE

Joe Loutzenhiser

A Revolution in News Delivery

I've never been much for the news, whether it be television, radio, newspaper, *Time* or *Newsweek*. Long ago I discovered we're all bozos on this bus, and I'm a bit embarrassed by our conduct. I get my current events from *Doonesbury* and what I overhear on *All Things Considered*, which I cannot avoid because my wife listens to it steadfastly. The only news I regularly follow is of the computing industry, and even that sometimes gets me worked up.

But a few months ago I became interested in the news. Why the sudden turnabout? Simply, I downloaded some truly elegant software that changed my perception of the news for the better.

The software is called PointCast, and it employs a concept that is startlingly original: PointCast lets you choose the news you want to read, and then downloads it through the Internet. You can then read the news at your leisure or have it displayed as a screen saver when your computer is idle. It does this by dividing the news into fundamental divisions called channels. These channels contain various categories from which the user then selects. The channels are News, Companies, Weather, Sports, Industries, Lifestyle, and Pathfinder.

The News channel is what would be the front page of a typical newspaper. It is not customizable, but has four categories: National, Politics, International, and Business. A Top Stories page summarizes the headlines. The source for these stories is Reuters NewsMedia, so the quality of the information is no worse, or no better, than a traditional newspaper.

The Companies channel is a good source of information for up to twenty-five companies. Stock quotes, with a minimum

twenty minute delay, and a twenty-nine day charted history, are displayed. Press releases and related news stories are available for each company. If you've bought a few stocks, this is an excellent way to keep track of your investment, but it isn't up to the

quality of serious stock tracking software.

The Weather channel is pure genius. You choose from a list of major cities, of which Medford is included, that are then displayed in a scrolling list with their low and high temperatures as well as prevailing conditions for yesterday, today, and tomorrow. A national weather section has satel-

lite maps with information on temperature, frontal activity, cloud cover, Doppler radar readings, and ultra-violet intensity. The information is at least equal to the quality of local television newscasts.

The Industries channel allows for the selection of numerous industry categories, such as Agriculture, Real Estate, Paper/Forest Products, Environmental Services, Education, and even the vice peddlers of Tobacco, Gambling/Casinos, and Television. I monitor the Computer/Electronics, Internet/Online, and Software categories, which are technically fairly accurate in their reporting—something that is often lacking in the mainstream press. Graphical market charts, such as for the NYSE, NASDAQ, and Dow Jones, are also displayed.

The Lifestyle channel focuses on entertainment. It's mostly pap, unless you're into the latest "Baywatch"/Motley Crue romantic connection. It also has a horoscope, but the Psychic Network told me not to believe in astrology, so I leave it unselected. If you're a voluntary tax contributor you can also get the lottery results for any state in the union.


THIS IS ONLY THE BEGINNING
OF WHAT IS HOPEFULLY A
FUTURE OF NEWS
DISTRIBUTION TAILORED TO
THE CHOICES OF THE READER
INSTEAD OF CATERING TO THE
LOWEST COMMON
DENOMINATOR.

Lastly, the Pathfinder channel has daily online versions of *Money*, *People*, and *Time* magazines. The stories don't really differ much from their paper counterparts, perhaps being a bit shorter in length. *People* suffers from lack of pictures, which will probably leave its regular readership disinterested.

What's the catch? PointCast is free, but you have to provide the Internet connection, as well as put up with animated advertisements. I never really noticed the ads (they're less than one ninth of the screen), while my wife was initially distracted and annoyed by them.

Although PointCast is fairly comprehensive in its coverage of the news, it does lack some traditional newspaper features. There is no editorial page or letters to the editor, which I miss. I would like to have a list of syndicated columnists to choose from, such as Mike Royko, Molly Ivins, and Dave Barry. I could also then avoid being sucked into the gut-wrenching black hole of logic that Cal Thomas writes, which currently keeps me from the editorial page of the Mail Tribune. There are no comics to choose from either. The omission of *Dilbert* is PointCast's most serious flaw.

As with all great ideas, there are imitators. The Microsoft Network (www.msn.com) allows you to customize your web page, including what news you would like to see, but nothing as comprehensive as PointCast. Berkeley Systems (www.berksys.com) now offers After Dark Online, a screen saver that has most of the features of PointCast. It's primary news sources are *USA Today*, *Sports Illustrated*, and *The Wall Street Journal*, as well as others. With more substantial sources, After Dark Online could equal PointCast.

If you are an Internet user, I urge you to download and try PointCast (www.pointcast.com). This is only the beginning of what is hopefully a future of news distribution tailored to the choices of the reader instead of catering to the lowest common denominator. 

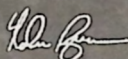
Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

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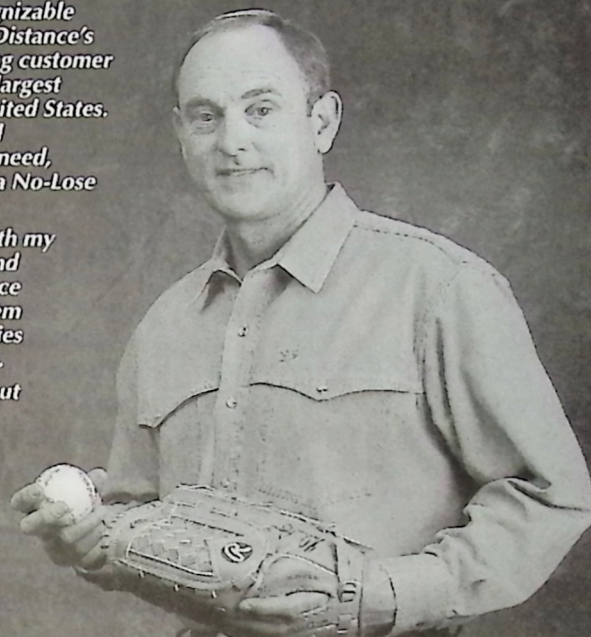
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
WINE *From p. 9*

opinion seems to be that as experience in Oregon grows with its local temperament, tremendous results could occur.

One could go on nearly endlessly, looking at each grape and how its local life translates into good wine. The Oregon wine industry has never been so diverse and healthy, and is likely to continue to mature, as experience grows deeper, and recognition of the results grows ever wider. But examining the results on paper has its limits. Better to taste directly, and December's arrival means that the best annual opportunity to do that tasting has arrived once more.

For the sixteenth year in a row, Jefferson Public Radio (with this year's co-sponsor, U.S. Long Distance) will be assembling representatives from the finest wineries in the region, who will be bringing samples of their best to be tasted. Many of the finest gourmet food providers in the area will be bringing their wares as well. Last year, no less than twenty wineries and sixteen food providers participated; the turnout is ex-

pected to be similar this year. The event, as always, serves to benefit JPR; and benefits are more critical than ever to the station's well-being, due to declining Federal support and increasing costs.

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ON THE SCENE

Earwitness Recording Technology: 19th-Century Piano Virtuosos Meet 21st-Century Digital Systems

How do you record nineteenth-century piano masters as if they were alive today? With the greatest respect for their almost-forgotten art and tomorrow's digital technology, fresh from laboratories around the world. "We started the development process with the real, live sound of the piano," said *Earwitness* Executive Producer D.W. Fostle.

Though the *Earwitness* Steinway reproducing Model D concert grand is one of the world's rarest instruments, it, like all pianos, makes music in an acoustical space. That space is a critical part of the sound. Too big a space, and performance subtleties—such as the artists' use of the pedals—are lost in reverberation; too small a space and the piano may sound "boxed in," and is unable to develop its power, particularly in the bass.

After "auditioning" more than three dozen potential locations, an ideal venue was found in Centenary College in rural New Jersey. There remained a massive challenge, though: how to capture the sound of this piano in this place and present it to the listener with maximum realism. Conventional microphones and techniques have been conceptually static for decades; some standard methods present an excellent impression of the space but create a blurry, "not-quite-anywhere yet everywhere" rendering of the piano itself. Other microphone techniques succeed in defining the piano quite well but suffer from thin spatial presentations, one effect of which is an alteration of the piano's timbral balance.

In 1986, Gunther Theile described a unique spherical microphone that combined

both precise imaging with a correct spatial rendition. Looking something like a bowling ball with two holes 180 degrees apart into which microphones are inserted, spherical microphones were soon being built by two leading German transducer manufacturers.

Recording engineer Jerry Bruck experimented with a "stock" sphere microphone and came to believe that, for American halls, the German sphere was likely too big and falsely emphasized the upper harmonics of instruments. To cure these problems, a new sphere of smaller diameter was built, made of black walnut. The preternaturally ac-

curate presentation of the wooden sphere became a key factor in the *Earwitness* recordings. It was now possible to render both image and space (piano and hall) with great accuracy.

But the recording challenges were not yet completely solved. A signal from a microphone is an analog signal, and it must be converted into digital form for storage. Like most every device in a recording channel, analog-digital converters, though they may measure as "almost perfect" by standard methods, can also subtly alter the signal. At its worst, this can result in a harsh sound that many sensitive listeners find unnatural.

The *Earwitness* analog-digital converter was the well-regarded English-built Prism AD-1. Recent changes in its software gave increased resolution and reduced noise with a wordwidth of a nominal 24 bits. The increased number of bits allowed the Prism to capture better the vanishingly soft sound as piano and hall descended into silence.

Once one has the best possible digital sig-

“
THE *EARWITNESS* RECORDINGS
BRING THE PERFORMANCES
OF LEGENDARY MASTERS
FROM THE FORGOTTEN PAST
INTO THE PRESENT WITH
STUNNING REALISM.”

nal, it is necessary to store it. The *Earwitness* recordings were made on the Nagra-D digital recorder. The \$30,000, 24-bit Swiss Nagra-D has many special characteristics, not the least of which is that it "writes" to reel-to-reel tape, just like old fashioned tape recorders. Unlike cassettes, data cartridges and computer discs, the simplicity of a reel means that it will work properly long into the future when more modern and complicated storage media may have rusted, warped or jammed.

Test recordings were played back on three different loudspeaker systems in different rooms, including popular, inexpensive speakers and components used by casual listeners. At the sessions themselves, four different makes of headphones were used, and, as a final trial, an analog cassette recording made from a digital tape was played in an automobile.

The result? Though somewhat altered by lesser playback systems, the virtuosity of piano masters such as Horowitz, Paderweski and Busoni was preserved. The *Earwitness* recordings bring the performances of legendary masters from the forgotten past into the present with stunning realism.

The Earwitness series was produced by WFMT, Chicago, which provided this article. Earwitness can be heard on the Classics & News Service at 2pm on Sundays. ■

ATTENTION WRITERS!

The *Jefferson Monthly* is looking to expand its pool of writers for feature articles and occasional columns. If you're a writer whose talents and interests include arts-related events, human interest stories, distinctive attributes of life in our region, or businesses and organizations which provide valuable or unique services to area residents, please submit writing samples and story ideas BY E-MAIL OR SNAIL MAIL ONLY to:

Eric Alan, Editor, *Jefferson Monthly*,
Jefferson Public Radio, 1250 Siskiyou
Blvd., Ashland OR 97520;
ealan@jeffnet.org.

Writer's guidelines also available by e-mail or snail mail upon request.

A Legacy that will endure forever.

Future generations will inherit the world we have fashioned. They'll benefit from the institutions we have invested our time and resources to create and be limited by our omissions. Jefferson Public Radio is an institution that strives to contribute to the betterment of our culture by building tolerance for the expression of diverse viewpoints, promoting informed citizen participation toward forming effective government, and encouraging original creation in the arts.

We invite you to become a permanent part of our future. By naming The Jefferson Public Radio Listeners Guild in your will, you can ensure that future generations will have access to the same thought-provoking, inspiring public radio programming that you have come to value. Bequests are conservatively invested with only the interest and/or dividend income they generate used to support Jefferson Public Radio's service in Southern Oregon and Northern California. By managing bequests made to the Guild in this way, your gift truly becomes one that will have lasting impact on our community for decades to come.

To include The Jefferson Public Radio Listeners Guild in your will consult your attorney or personal advisor. The suggested description of our organization is "The Jefferson Public Radio Listeners Guild, a component of the Southern Oregon State College Foundation, which is an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like further information on making a bequest please contact us at (541) 552-6301.



PROGRAM GUIDE

At a Glance

Specials this month

December means Holiday Specials! Here are shows to brighten your season:

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

The renowned Portland Baroque Orchestra & Chorus present a period instrument performance of Handel's *Messiah* on Sunday, December 22 at 11:00am.

On Christmas morning, join us for *The Glory of Christmas*, from 7 to 8am, as presented by the Oregon Repertory Singers lead by Gilbert Seeley.

Christmas Day will be accompanied by an entire day of music from National Public Radio that's perfect for your celebration, from 8 am to 4 pm.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Let the lights of Chanukah brighten your home on Tuesday, December 10 from 9 to 10 pm, as NPR's Susan Stamberg and Murray Horowitz host *Chanukah Lights 1997*.

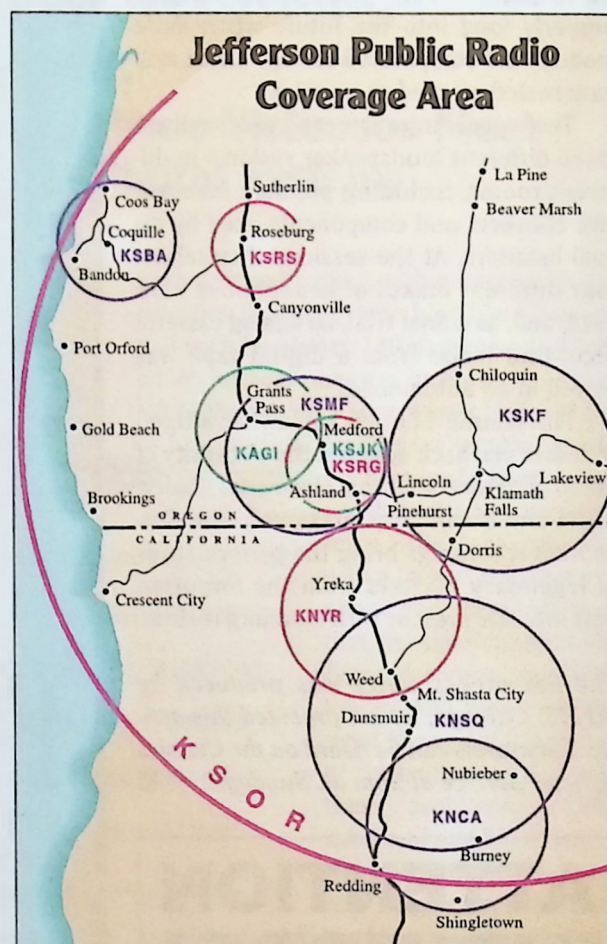
Christmas Day

Joe Williams hosts NPR's annual holiday gathering of keyboard greats on *Jazz Piano Christmas 5*, from 9 to 10 am, and *Jazz Piano Christmas 7* features keyboard artists such as Amina Claudine Myers, Danilo Perez, Eric Reed, and many more, from 10 to 11am.

From 11 am to 1 pm, NPR presents *Jazz Music for Christmas Day*, including some classic vocals by Ella Fitzgerald, Shirley Horn, and Frank Sinatra.

The 17th Annual Paul Winter Winter Solstice concert is heard from the Cathedral of St. John the Divine, including the Forces of Nature Dance Theater, Celtic soprano Noririn Ni Riain, and gospel singer Theresa Thomason., from 1 to 3 pm.

The spirit of Rock 'N Roll comes to Christmas in a look at pop music's holiday contributions since 1970 on *Rock & Roll America*, from 3 to 4 pm.



Volunteer Profile: Todd Cory



All JPR volunteers work long, hard hours. But few work in as challenging conditions as Todd Cory. Todd braves wind, rain, and snow as a volunteer supporting our engineering staff. He has helped install KNSQ, KNCA, KNYR, and countless translators for both JPR's Rhythm & News and Classics & News services.

Originally from Minnesota (probably why bad weather doesn't phase him), Todd moved to Siskiyou County in 1983, and has been a JPR volunteer ever since. He is self-employed in the electronics and solar electric fields, and his expertise helps us stay on the air.

PHOTO: MICHAEL ZANGER

KSOR Dial Positions in Translator Communities

| | |
|----------------------|-------------------------------------|
| Bandon 91.7 | Klamath Falls 90.5 |
| Big Bend, CA 91.3 | Lakeview 89.5 |
| Brookings 91.1 | Langlois, Sixes 91.3 |
| Burney 90.9 | LaPine, Beaver Marsh 89.1 |
| Callahan 89.1 | Lincoln 88.7 |
| Camas Valley 88.7 | Mt. Shasta, McCloud, Dunsmuir 91.3 |
| Canyonville 91.9 | Merrill, Malin, Tulelake 91.9 |
| Cave Junction 89.5 | Port Orford 90.5 |
| Chiloquin 91.7 | Parts of Port Orford, Coquille 91.9 |
| Coquille 88.1 | Redding 90.9 |
| Coos Bay 89.1 | Roseburg 91.9 |
| Crescent City 91.7 | Sutherlin, Glide 89.3 |
| Ft. Jones, Etna 91.1 | Weed 89.5 |
| Gasquet 89.1 | |
| Gold Beach 91.5 | |
| Grants Pass 88.9 | |
| Happy Camp 91.9 | |

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND
KSOR dial positions for translator
communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

| Monday through Friday | | Saturday | Sunday |
|----------------------------|----------------------------|----------------------------|-----------------------------------|
| 5:00 Morning Edition | 4:30 Jefferson Daily | 6:00 Weekend Edition | 6:00 Weekend Edition |
| 7:00 First Concert | 5:00 All Things Considered | 8:00 First Concert | 9:00 Millennium of Music |
| 12:00 News | 7:00 State Farm Music Hall | 10:30 Metropolitan Opera | 10:00 St. Paul Sunday Morning |
| 12:06 Siskiyou Music Hall | | 2:00 Casual Concerts | 11:00 Siskiyou Music Hall |
| 4:00 All Things Considered | | 4:00 All Things Considered | 2:00 Earwitness |
| | | 5:00 America and the World | 3:00 Car Talk |
| | | 5:30 On With the Show | 4:00 All Things Considered |
| | | 7:00 State Farm Music Hall | 5:00 To The Best of Our Knowledge |
| | | | 6:00 State Farm Music Hall |

Rhythm & News

KSMF 89.1 FM ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM COOS BAY
PORT ORFORD 89.3 FM

KSOF 90.9 FM KLAMATH FALLS

KNCA 89.7 FM BURNEY/REDDING

KNSQ 88.1 FM MT. SHASTA
YREKA 89.3 FM

| Monday through Friday | | Saturday | Sunday |
|--------------------------------|------------------------------------|-------------------------------------|--------------------------------------|
| 5:00 Morning Edition | Jazz at Lincoln Center (Thursdays) | 6:00 Weekend Edition | 6:00 Weekend Edition |
| 9:00 Open Air | Riverwalk (Fridays) | 10:00 Weekly Edition | 9:00 Marian McPartland's Piano Jazz |
| 3:30 Living on Earth (Fridays) | 10:00 Jazz (Mon-Thurs) | N. CALIFORNIA STATIONS ONLY: | |
| 4:00 All Things Considered | Jazz Revisited (Fridays) | 10:00 Living on Earth | 10:00 Jazz Sunday |
| 6:30 Jefferson Daily | 10:30 Vintage Jazz (Fridays) | 10:30 California Report | 2:00 Jazz Profiles |
| 7:00 Echoes | | | 3:00 Confessin' the Blues |
| 9:00 Le Show (Mondays) | | 11:00 Car Talk | 4:00 New Dimensions |
| Selected Shorts (Tuesdays) | | 12:00 West Coast Live | 5:00 All Things Considered |
| Jazzset (Wednesdays) | | 2:00 Afropop Worldwide | 6:00 Musical Enchanter Radio Theater |
| | | 3:00 World Beat Show | 6:30 Folk Show |
| | | 5:00 All Things Considered | 9:00 Thistle & Shamrock |
| | | 6:00 World Café | 10:00 Music from the Hearts of Space |
| | | 8:00 Grateful Dead Hour | 11:00 Possible Musics |
| | | 9:00 The Retro Lounge | |
| | | 10:00 Blues Show | |

News & Information

KSJK AM 1230 TALENT

KAGI AM 930 GRANTS PASS

| Monday through Friday | | Saturday | Sunday |
|--|--------------------------------------|-----------------------------------|------------------------------------|
| 5:00 Monitor Radio Early Edition | 6:00 People's Pharmacy (Mondays) | 6:00 BBC Newshour | 6:00 CBC Sunday Morning |
| 5:50 Marketplace Morning Report | Larry Josephson's Bridges (Tuesdays) | 7:00 Northwest Reports | 9:00 BBC Newshour |
| 7:00 Diane Rehm Show | Tech Nation (Wednesdays) | 8:00 Sound Money | 10:00 Sound Money |
| 9:00 Russell Sadler's Jefferson Exchange | New Dimensions (Thursdays) | 9:00 BBC Newshour | 11:00 To the Best of Our Knowledge |
| 10:00 Monitor Radio | Parent's Journal (Fridays) | 10:00 Healing Arts | 2:00 Radio Sensación |
| 11:00 Talk of the Nation | 7:00 The Newshour with Jim Lehrer | 10:30 Talk of the Town | 8:00 BBC World Service |
| 1:00 Talk of the Town (Monday) | 8:00 BBC World Service | 11:00 Zorba Paster on Your Health | |
| Healing Arts (Tuesday) | | 12:00 The Parents Journal | |
| 51 Percent (Wednesday) | | 1:00 C-Span | |
| Latino USA (Thursday) | | 2:00 Commonwealth Club | |
| Real Computing (Friday) | | 3:00 One on One | |
| 1:30 Pacifica News | | 3:30 Second Opinion | |
| 2:00 Monitor Radio | | 4:00 Larry Josephson's Bridges | |
| 3:30 As It Happens | | 5:00 To the Best of Our Knowledge | |
| 5:00 BBC Newsdesk | | 8:00 BBC World Service | |
| 5:30 Pacifica News | | | |

Program Producer Directory

NATIONAL PUBLIC RADIO

635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOP WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET

LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION

Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
WORLD CAFE

PUBLIC RADIO INTERNATIONAL

100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES

Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
OAKLAND CA 94610

HEARTS OF SPACE
PO BOX 31321
SAN FRANCISCO CA 94131
(415) 242-8888

MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006

NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899

THE DIANE REHM SHOW
WAMU
BRANDY WINE BUILDING
THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850

OREGON OUTLOOK/JEFFERSON EXCHANGE
RUSSELL SADLER
SOSC COMMUNICATIONS DEPARTMENT
1250 SISKIYOU BOULEVARD
ASHLAND OR 97520

WEST COAST LIVE
915 COLE ST., SUITE 124
SAN FRANCISCO CA 94117
(415) 664-9500

CLASSICS & NEWS SERVICE

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KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
VREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am

Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Eric Alan.

7:00am-Noon

First Concert

Classical music, with hosts Russ Levin, John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm

NPR News

12:06-4:00pm

Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm

All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm

All Things Considered

The latest international and national news from NPR.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am

Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

First Concert

Classical music to start your weekend, hosted by Russ Levin. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm

The Metropolitan Opera

2:00-4:00pm

Baltimore Symphony Travelers Group Casual Concerts

4:00-5:00pm

All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm

On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm

Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm

Earwitness

3:00-4:00pm

CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

All Things Considered

The latest news from NPR.

5:00pm-6:00pm

To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- Dec 2 M Glazunov: Violin Concerto
 Dec 3 T Bach: Sonata for Violin & Harpsichord BWV 1016
 Dec 4 W Prokofiev: Piano Sonata No. 7
 Dec 5 Th Barber: *Four Excursions*
 Dec 6 F Leclair: Violin Concerto Op. 7 No. 2
 Dec 9 M Brahms: String Sextet Op. 18
 Dec 10 T Griffes: Three Tone Pictures op. 5
 Dec 11 W Berlioz*: *Les Nuits d'ete*
 Dec 12 Th Haydn: Symphony No. 77
 Dec 13 F Stenhammar: *Midvinter*
 Dec 16 M Beethoven*: "Hammerklavier" Sonata
 Dec 17 T Prokofiev: *Winter Bonfire*
 Dec 18 W MacDowell*: Piano Concerto No. 1
 Dec 19 Th Humperdinck: Music from *The Blue Bird*
 Dec 20 F Vivaldi: *Gloria*
 Dec 23 M Britten: A Ceremony of Carols
 Dec 24 T Puccini: Act II of *La Boheme*
 Dec 25 W Music for Christmas
 Dec 26 Th Mozart: Clarinet Concerto
 Dec 27 F Thomson: *Frostiana*
 Dec 30 M Schumann: Fantasia in C
 Dec 31 T J. Strauss Jr.: Blue Danube Waltzes

Siskiyou Music Hall

- Dec 2 M Nielsen: Symphony No. 3
 Dec 3 T Vaughn Williams: *Sinfonia Antartica*
 Dec 4 W Elgar: Violin Concerto in b Op.61
 Dec 5 Th Mozart: Piano Concerto No. 20
 Dec 6 F Sibelius: Symphony No. 2
 Dec 9 M Rachmaninoff: Symphony No. 2
 Dec 10 T Schubert: String Quartet in d ("Death and the Maiden")
 Dec 11 W Berlioz*: *Symphonie Fantastique*
 Dec 12 Th Bach: Violin Concerto in E
 Dec 13 F Dvorak: String Quartet in G Op. 106
 Dec 16 M Beethoven*: Symphony No. 3 ("Eroica")



Dawn Upshaw performs Gretel in *Hansel and Gretel* on Metropolitan Opera, December 28 on the Classics & News service.

- Dec 17 T Mendelssohn: Concerto for Two Pianos
 Dec 18 W Mozart: *Symphonie Concertante* K. 364
 Dec 19 Th Poulenc: *Gloria*
 Dec 20 F Vivaldi: *The Four Seasons* (with original sonnets)
 Dec 23 M Corelli: "Christmas" Concerto
 Dec 24 T Tchaikovsky: *The Nutcracker* (complete ballet)
 Dec 25 W Music for Christmas!
 Dec 26 Th Grieg: Piano Concerto
 Dec 27 F Schubert: "Trout" Quintet
 Dec 30 M Dvorak: Cello Concerto
 Dec 31 T Suppe: *Morning, Noon & Night in Vienna*

HIGHLIGHTS

Metropolitan Opera

- Dec 7 Met Season Preview
 Dec 14 *L'Elisir d'Amore* by Donizetti
 Cast: Andrea Rost, Richard Leech, Gino Quilico, Leo Nucci. Conductor: Carlo Rizzi.
 Dec 21 *A Midsummer Night's Dream* by Benjamin Britten
 Cast: Sylvia McNair, Nancy Gustafson, Jane Bunnell, Jochen Kowalski. Conductor: David Atherton.
 Dec 28 *Hansel and Gretel* by Humperdinck
 Cast: Dawn Upshaw, Jennifer Larmore, Marilyn Zschau, Ruth Falcon, Timothy Noble. Conductor: Andrew Davis.

Baltimore Symphony Travelers Group Casual Concerts

- All programs are conducted and hosted by David Zinman
 Dec 7 Mozart: Symphony No. 35 ("Haffner"); Wagner: *A Ring Symphony*.
 Dec 14 R. Strauss: *Till Eulenspiegel's Merry Pranks*, *Don Juan*; Mozart: Violin Co. No. 4; Berg: Violin Concerto.
 Dec 21 Beethoven: Piano Co. No. 2; Shostakovich: Symphony No. 8.
 Dec 28 Rimsky-Korsakov: *Capriccio espagnol*; Bruch: "Scottish Fantasy"; Grieg: *Peer Gynt* Suites Nos. 1 & 2.

St. Paul Sunday

- Dec 1 Christopher Hogwood, clavichord; Christopher Krueger, Baroque Flute. Music of Handel, C.P.E. Bach, Haydn, more.
 Dec 8 The Brentano String Quartet. Beethoven: Quartet in c Op. 18 No. 4; Mozart: Quartet in D K. 499.
 Dec 15 The Elkina Sisters, piano duo. Mozart: Larghetto & Allegro; Chopin: Rondo Op. 73; Rachmaninoff: Barcarolle, Night of Love, Suite No. 1; Mozart-Liszt: Fantasia on *Don Giovanni*.
 Dec 22 Baltimore Consort. Special Holiday Program.
 Dec 29 The Empire Brass. From Renaissance to contemporary, music for brass.

Earwitness

- Hosted by Harold C. Schonberg
 Dec 1 Arthur Rubenstein
 Dec 8 Stravinsky plays Stravinsky
 Dec 15 Josef Hoffman
 Dec 22 Alfred Cortot
 Dec 29 Opera Transcriptions



T E X A C O METROPOLITAN OPERA BROADCAST SCHEDULE 1996 - 97 SEASON

| | |
|--------------------------------------|----------|
| Met Season Preview | Dec 7 |
| L'Elisir d'Amore | Dec 14 |
| A Midsummer Night's Dream* | Dec 21 |
| Hansel and Gretel | Dec 28 |
| Tosca | Jan 4 |
| La Bohème | Jan 11 |
| La Traviata | Jan 18 |
| Cavalleria Rusticana/Pagliacci | Jan 25 |
| I Puritani | Feb 1 |
| Le Nozze di Figaro | Feb 8 |
| La Forza del Destino | Feb 15 |
| Wozzeck* | Feb 22 |
| Aida | March 1 |
| Billy Budd | March 8 |
| Così fan tutte | March 15 |
| Carmen* | March 22 |
| Das Rheingold | March 29 |
| Faust | April 5 |
| Die Walküre | April 12 |
| Eugene Onegin* | April 19 |
| Fedora* | April 26 |

*New production

Tune in every week to the live
 "Saturday at the Met"
 radio broadcasts.

Saturdays at 10:30am on
CLASSICS & NEWS

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNLEY/REDDING

KNSQ 88.1 FM
MT. SHASTA

MONDAY-FRIDAY

5:00-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards.

9:00-4:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Keith Henty and Maria Kelly. Includes NPR news updates at a minute past each hour, *Ask Dr. Science* at 9:30 am, *As It Was* at 10:30am.

3:30-4:00pm Friday: Living On Earth

NPR's weekly magazine devoted to environmental news, hosted by Steve Curwood.

4:00-6:00pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

6:30-7:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

7:00-9:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

9:00-10:00pm Monday: Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

9:00-10:00pm Tuesday: Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

9:00-10:00pm Wednesday: Jazzset

NPR's weekly show devoted to live jazz, hosted by saxophonist Branford Marsalis.

9:00-10:00pm Thursday: Jazz at Lincoln Center

9:00pm-10:00pm Friday: Riverwalk: Live from the Landing

10:00pm-10:30pm
Friday: Jazz Revisited
Hazen Shumacher hosts this half hour devoted to recorded jazz from 1917-1947.

10:00-11:00pm Thursday: Jazz Thursday

10:30pm-2:00am

Friday: Vintage Jazz

Contemporary, mainstream, big band, fusion, avant-garde - a little of everything. Fridays are devoted to vintage jazz.

SATURDAYS

6:00-10:00am

Weekend Edition

The latest national and international news from NPR.

10:00 am

Weekly Edition: The Best of NPR News

Put the past week in perspective with this digest of the week's best stories from both *All Things Considered* and *Morning Edition*. Neal Conan hosts.

NORTHERN CALIFORNIA ONLY:

10:00 am

Living on Earth

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

10:30 am

California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon

Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk*!

2:00-3:00pm

AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm

The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-8:00pm

The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.



URL Directory

Ashland Schools

<http://www.jeffnet.org/ashland>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Northwest League of

Professional Baseball

<http://www.projecta.com/nwleague>

Project A

<http://www.projecta.com>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

Southern Oregon Visitors' Association

<http://www.sova.org>

Bob Sullivan Restorations

<http://www.jeffnet.org/sullivan>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN



Sundays 10am on Rhythm & News

8:00-9:00pm

The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm

The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00-2:00am

The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am

Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Jazz Profiles

Each week, this series examines the career of a major jazz artist. Nancy Wilson hosts.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-6:30pm

The Musical Enchanter Theater

This popular family program mixes songs and stories, and features Tish Steinfeld and Paul Richards.

6:30-9:00pm

The Folk Show

Frances Ouying brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

Jazzset

- Dec 4 The Carnegie Hall Jazz Band in "Ella, Billie, Sarah, and Carmen"
- Dec 11 Renee Rosnes and Jane Ira Bloom at the Mary Lou Williams Women in Jazz Festival
- Dec 18 Shirley Horn and the Monty Alexander Trio at the Abyssinian Baptist Church
- Dec 25 Highlights from the Iowa City Jazz Festival (Part 1 of 2)

AfroPop

- Dec 7 Stocking Stuffers '96
- Dec 14 Where Guitar is King
- Dec 21 Madagascar '96
- Dec 28 Cesaria Evora, Live

Marian McPartland's Piano Jazz

- Dec 1 Joe Locke
- Dec 8 Michael Feinstein
- Dec 15 Ernestine Anderson
- Dec 22 Jon Weber
- Dec 29 Norma Teagarden

Confessin' the Blues

- Dec 1 Stars of the Apollo
- Dec 8 Blues at Woodstock
- Dec 15 Blues at Monterey
- Dec 22 Christmas Blues
- Dec 29 New Year's Eve Blues

New Dimensions

- Dec 1 A Society of Siblings with Robert Bly
- Dec 8 The Cauldron of Wisdom with Nicki Scully
- Dec 15 Miracles in Permaculture with Bill Mollison
- Dec 22 Soulwork and Illness with Jean Shinoda Bolen, MD
- Dec 29 Re-Enchant your life with Thomas Moore

Thistle & Shamrock

- Dec 1 Hand Across the Water
- Dec 8 Same Tune, Different Planet
- Dec 15 Celtic Wilderness
- Dec 22 Season's Greetings
- Dec 29 Women of Ireland

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

CREOLE SHRIMP WITH RICE

(serves 6)

- ½ Cup Onion, medium dice
- ½ Cup Celery, chopped
- 2 Tbsp. Margarine
- 1 Cup Rice, uncooked
- ¼ Cup Water
- 1 tsp. Dill weed
- ⅛ tsp. Cayenne pepper
- 1 Can Low-sodium chicken broth (10¾-oz.)
- 1 Can Tomato paste (6-oz.)
- 1 Lb. Raw shrimp, peeled, rinsed and drained
- 1 Lb. Trout fillets, rinsed and drained
- 1 Can Stewed tomatoes (8-oz.)

Preheat oven to 375°F. Grease a 2-quart casserole dish and set aside.

In a medium saucepan, melt margarine and saute the onion and celery. Add rice, water, and chicken broth. Next add tomato paste, dill weed and cayenne pepper. Stir, cover, and bring to a boil.

Reduce heat and simmer for 15 to 20 minutes. Rice should be nearly tender. Add shrimp, fish, and tomatoes. Combine thoroughly. Transfer to casserole dish. Cover and bake for 30 to 35 minutes. When fish flakes easily, it's ready to serve.

Calories 18% (353 cal) • Protein 67% (34 g)
Carbohydrate 11% (38 g)
Total Fat 11% (8.1 g)
Saturated Fat 7% (1.68 g)

Calories from: Protein: 38%; Carbohydrate: 42%; Fat: 20%



Marian McPartland with Ernestine Anderson.

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MONDAY-FRIDAY

5:00-7:00am

Monitor Radio

The latest national and international news from the radio news service of the *Christian Science Monitor*. Includes:

7am-9am

The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am

Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

Monitor Radio

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY

Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY

Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

51 Percent

Features and interviews devoted to women's issues.

THURSDAY

Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY

Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm

Pacifica News

National and international news from the Pacifica News Service. (Repeats at 5:30pm)

2:00pm-3:30pm

Monitor Radio

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm

BBC Newsdesk

5:30pm-6:00pm

Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY

People's Pharmacy

TUESDAY

Larry Josephson's Bridges

Repeat of Saturdays broadcast.

WEDNESDAY

Tech Nation

THURSDAY

New Dimensions

FRIDAY

Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm

The Newshour with Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the Newshour and Southern Oregon Public Television.

8:00pm-11:00pm

BBC World Service

SATURDAYS

6:00am-7:00am

Inside Europe

A weekly survey of European news produced by Radio Deutsche Welle in Cologne, Germany.

7:00am-8:00am

Northwest Reports

The audio of the weekly Northwest newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson

8:00am-9:00am

Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon
Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-1:00pm
The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

1:00pm-2:00pm
C-SPAN

2:00pm-3:00pm
Commonwealth Club

3:00pm-3:30pm
One On One

3:30pm-4:00pm
Second Opinion

4:00pm-5:00pm
Larry Josephson's Bridges

5:00pm-8:00pm
To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am
CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am
BBC Newshour

10:00-11:00am
Sound Money

11:00am-2:00pm
To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm
Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community – *en español*.

8:00pm-Midnight
BBC World Service

News and features from the British Broadcasting Service.



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JEFFERSON ALMANAC

Sarah Sheldon

Greetings from Madagascar

Hello! By way of introduction, I'm Sarah Sheldon, formerly an employee of the Coos Bay District Bureau of Land Management; and a one-time volunteer news stringer for the *Jefferson Daily* [Jefferson Public Radio's regional news program].

As an agroforestry volunteer in the Peace Corps, I've landed in the midst of one of the last remaining cloud forests on earth in the country of Madagascar—the world's fourth largest island, just off the coast of Africa. For the Bureau of Land Management, I taught people about the forests of southwestern Oregon. Now, I teach people about forests of Madagascar. There are many parallels that can be drawn—government hatred, anger, poverty, lost jobs, lost traditional values. And, of course, some major differences: colonialism, painful hunger, no access to education. And shoes. And cows. But discussion later...

After a hellacious three-month training in Malagasy culture, language and agroforestry techniques, I was unceremoniously dumped in a small Antandroy village called Anjamahavelo ("place where the baobab gives life") on the edge of the dry deciduous forest of southwestern Madagascar. Upon dumping I saw, first, dust. Then hard baked red ground. Then fifty or so tiny red mud huts with grass roofs clustered on an undulating Savannah. Then about 206 smiling black faces. Then we were overtaken by dust again, that that is really all I remember of day one.

I learned that the Zombitse forest, just a stones throw from Anjamahavelo, was being rapidly cut down by people making charcoal to: (a) sell and make money to buy food, and (b) to cook that food on. I learned that I was first supposed to build myself a hut, and then I was supposed to convince them to stop cutting down the forest, and put back some of the 60-odd percent of the forest already gone. I didn't really learn much of the Antandroy language in training, and no one in Anjamahavelo speaks French or English.

Village life in a desert with a language

barrier is like nothing you can imagine until you get there. For starters, everything is shared: food, dishes, clothes, houses, even children. The word "privacy" has little meaning. My average day there went something like this: Wake up to the roosters, cows, sheep, goats and children baying, crowing and baahing at sunrise. Roll out of bed in the dimness of my mud hut on the edge of town and head west to the outhouse. (To the Antandroy, outhouses are *fady*—taboo—because using a hole in the ground is thought to desecrate buried ancestors. Being a foreigner, though, I was given permission by the *ray aman-dreny*—village chief—to build an outhouse.) I'd have strong sweet Malagasy coffee amidst the rabble of a few dozen children, and wander off with a group of women and babies to the fields to spend the morning harvesting *lousies* (beans), *sako* (corn), or *balahazo* (manioc). By early afternoon, it would be too hot to do anything, and we'd return to the village and lounge under trees drinking *toka-gasy* (home-brewed rum), playing *kabosas* (home-made guitars) or just simply sitting swatting flies until late afternoon. As the heat subsided, people went back to their fields and I headed to my nursery next to the village well. This was my rather fruitless attempt to reforest the quickly disappearing Zombitse forest. As the sun set, I would draw a bucket of well water, take a quick sponge bath squatting behind a rock, and return home to shoo away the perpetual onlookers, fan up my charcoal cooker, and put on a pot of rice to boil. After dinner, light a few candles, read a bit, and go to bed—glad I had made it through another slow day in the desert.


I would have settled right in, but I didn't have the opportunity. Nancy Coutu, a Peace Corps volunteer down the road, was raped and killed by an all-powerful cattle baron. It was incidental, not targeted at foreigners. He wanted to sleep with her, she refused his offer of cattle, he felt it an affront to his pride, so he put a hatchet in her head.

Peace Corps responded by pulling us all from our sites and holing us up in Antananarivo, the capital city, for six weeks. Nancy was a close friend, and I spent some time hating the entire country and everything in it.

Then a funny thing happened. I was uneasy in Madagascar *before* Nancy was killed, but somehow the process of working through her death, really looking hard at Madagascar and why it happened, having a poignant funeral service, and being given the option to stay, go home, or go to another country...something changed. I began to see Madagascar differently; less bitterly, more openly. Just a small, slow move, but enough for me to choose to stay.

Still, some of us weren't given the option of going back to our villages. As ambiguous as I felt about Anjamahavelo, I was really torn about leaving. I decided to relocate to Ranomafana (Malagasy for "hot water"), a small town on the southern edge of the high plateau. The town had been requesting an Environmental Education volunteer. [As I arrived] I sensed I was arriving in a good place.

I'm here, it's cool and rainy, and I live in a tiny house that faces rainforested mountains and has a top floor just like a tree house. I have an office that I share with chickens—not mine—ducks, children, and two other people. I work for the Ranomafana Park Project. We're on the edge of a 41000-hectare park that is a revolving door of researchers from all over the world. I see lemurs every day, sample rivers full of bizarre insects. I pick at least 20 blood sucking leeches off my ankles every day. My job is Environmental Educator, so, as with BLM, it is my task is to learn about anything and everything and then figure out how to teach it to others. I have a long way to go. There are lots of politics in Ranomafana, some of the same old messes we have in the Northwest, and a certain dryness about park management. But there are also really exciting things—newly discovered species, new medicinal uses turning up for old species, and new proposals for making a living from the forest without cutting it down.

So that's it, in a teaspoon! I'd really like to know what is going on with JPR and southwestern Oregon. The scoop is hard to come by from here. 

Last we heard, Sarah Sheldon could be reached by mail at: Project Ranomafana, B.P. 2 312 Ranomafana Center, Ifanandiana, Madagascar (via Paris, France).

ROGUE VALLEY

Theater

◆ Oregon Cabaret Theatre presents *Holiday Memories*, an adaptation of two of Truman Capote's stories: *The Thanksgiving Visitor* and *A Christmas Memory*. Both are reminiscences of his own childhood and of the relationship he had with his spinster cousin, Sook. Performances are evenings through December 31 with the exception of Tuesdays, Thanksgiving, Christmas Eve and Christmas Day. Evening performances are at 8pm with Sunday brunch matinee at 1pm. (541) 488-2902.

◆ Ashland Community Theatre presents its *Holiday Gala* with music, laughter, audience participation, and more than a few surprises. The directors will draw upon the talents and personalities of the area to provide holiday entertainment for the family December 6-22. Performances begin at 8pm with matinees at 2pm. (541)482-7532.

Music

◆ Rogue Valley Symphony's *Holiday Candlelight Concerts* with conductor Arthur Shaw will present Corelli's *Baroque Concerto Grosso*, op. 6, Leopold Mozart's *Toy Symphony* with its full array of toy instruments, and antiphonal pieces for brass ensemble. The concert will close with a classic surprise, Haydn's *Farewell Symphony*. Dates and places are: December 6 at Newman United Methodist Church, Grants Pass; December 7 at First United Methodist Church, Ashland; December 12 and 13 at Westminster Presbyterian Church, Medford. All concerts start at 8pm and seating is open. Order tickets now from the Symphony box office. (541)770-6012

◆ The Prospective Valley View Chapter of Sweet Adelines International, based in Ashland, is hosting a Christmas performance with the rogue Valley Chapter of Grants Pass on Saturday, December 7 at 7pm at the First Methodist Church, 175 N. Main in Ashland. The groups will sing a cappella music arranged barbershop style on the theme of *Christmas Greetings*. Tickets are \$5 in advance, \$6 at the door. (541)482-3781.

◆ The Siskiyou Singers will present its annual holiday concert, *A Beethoven Christmas*, on December 13, 14, and 15. The program will feature two major works by Ludwig von Beethoven, the *Mass in C* and the *Choral Fantasia*, and will also include some German and Austrian carols. All performances begin at 8pm in the SOSC Music Recital Hall. Tickets are \$7. (541)482-9520.

◆ *What Sweeter Music Than a Carol?* Celebrate one-thousand years of Christmas music with So. Oregon Repertory Singers and Musical

Director, Dr. Paul French, as they perform masterpieces from the Medieval to the modern day. Guest artists Nancy Elliott and David Rogers from the Oregon Shakespeare Festival will accompany on archlute, recorder, and violas da gamba. Performances Friday, December 20 at 8pm at St. Mark's Episcopal Church, Medford, and Sunday, December 22 at 3pm at SOSC



Andrew Burt and Brandy Carson in will perform in Oregon Cabaret's production of *Holiday Memories*.

Music Recital Hall, Ashland. Tickets \$9/\$8/\$6. (541)482-6476.

◆ The Rogue Valley Chorale will begin its 24th season with *Christmas with the Chorale*. Music written and/or arranged by women will be featured. The concert will be held in the beautiful sanctuary of the First Presbyterian Church in Medford, at 8th and Holly Streets. Performances Saturday, December 14 at 8pm, and Sunday, December 15 at 3pm. Tickets are available from Chorale members, at the new Britt box office (517 W. 10th St. in Medford) or at the door. (541)772-2163.

◆ *A Celtic Christmas* with Native Irish Storyteller Tomaseen Foley will be held at the Ashland Community Center on December 21 & 22, at 7:30pm each night. Foley will tell stories gleaned from the old Irish oral traditions he grew up in. Joining Foley will be Irish musician/vocalist James Keigher, Isle of Man vocalist Carol Henthorn, and Celtic Harpist Molly McKissick. Tickets are \$7. Available at Paddington Station, the Northwest Nature Shop, and at the door if tickets remain. (541)482-9851.

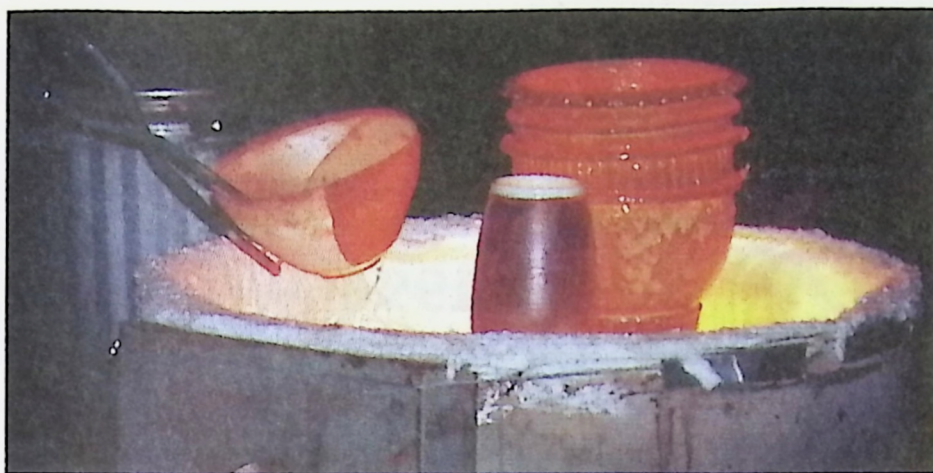
Exhibits

◆ *Andy Goldsworthy: Stone Work in America* continues at the Schneider Museum through December 14. Hours are Tuesday through Friday 11am to 5pm. First Friday of each month 5-7pm. (541)552-6245.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

December 15 is the deadline for the February issue.

For more information about arts events, listen to JPR's Calendar of the Arts



The work of over 40 potters will be shown at the Clayfolk Christmas Show at the Jackson County Fairgrounds. (Work above is by William Latshaw, Penelope Dews, Ed Hanlon, and Brent Gorman.)



Robert Miller's photograph of painter Sally Haley will be on exhibit as part of ARTISTS caught at the Rogue Gallery & Art Center.

◆ Hanson Howard Gallery continues its presentation of artists Robert C. Devoe, Jim Kraft, Carolyn Krieg, Judy Howard, Jim Romberg, Jim Robinson, and Marie Maretska among others. Gallery hours are Tuesday through Saturday 10:30 to 5:30, 11 to 2 on Sunday and by appointment. 82 N. Main St. in Ashland. (541)488-2562.

◆ Firehouse Gallery will present Kent Reynolds' *Black Pedestal Show* through December 14. The show presents a collection of sculpture in many different materials. A First Friday Art Night reception will be held on December 6 from 6-9pm. (541)471-3525.

◆ Wiseman Gallery will present Susan Knight's images of the human face on oversized paintings on paper through December 13. The gallery is located on the main campus in the Wiseman

Center at Rogue Community College. (541)471-3500.

◆ **ARTISTS caught**, Photographs by Robert Miller will be presented by Rogue Gallery and Art Center, December 13 through January 17. The photographic images chronicle the lives of significant Oregon artists, poets, writers and scholars. Gallery Talk and Walk, Friday, December 20 at 3pm. Reception honoring Robert Miller, Friday, December 20 5-7pm. (541)772-8118.

Other Events

◆ The 21st annual Clayfolk Christmas Show and Pottery Sale will be held Thursday, December 5 through Sunday, December 8 in the Compton Arena building of the Jackson County Fairgrounds & Exposition Center in Central

Point. Over 40 Members of the local Clayfolk Potter's group will offer their wares to the public. See the Spotlight section of this issue for more details. (541)552-9222.

◆ *Oaxaca: Then and Now*. The Schneider Museum of Art is sponsoring a trip to Mexico in early January 1997. Paul Jenny of Ashland is the tour organizer and leader. The January 4-15 trip to Oaxaca is being offered to members of the museum. (541)552-6245.

◆ *Drop in and Draw* is presented by Rogue Gallery & Art Center. It's a special after-school program for school age children. The program continues Wednesdays when school is in session, from 2-5pm. (541)772-8118

UMPQUA VALLEY

Music

◆ *Christmas Potpourri* will be presented by Roseburg Concert Chorale in its 47th annual Winter Concert on December 8 in Jacoby Auditorium at 3pm. The program of traditional carols and light Christmas music will be directed by Don Dunscomb. Tickets are available at Ricketts Music and Umpqua Community College, Fine Arts Department, or at the door.

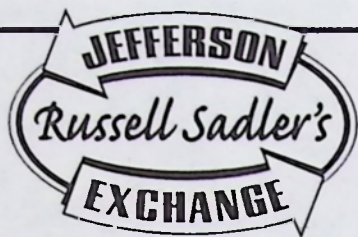
NORTHERN CALIFORNIA

Music

◆ Shasta College's Center for the Arts, Culture, and Society presents the following events for December: Student Bands and Choirs Concert (Day Groups) on Wednesday, December 4 at 7:30pm at Shasta College Theatre. Christmas Concert on Saturday, December 7 at 7:30pm at Shasta College Theatre. Messiah Sing-Along Concert on Sunday, December 8 at 3:15pm at Shasta College Theatre. (916) 225-4761.

Exhibits

◆ Selected Works from the Richard L. Nelson Gallery & Fine Arts Collection of UC Davis will be presented by Shasta College's Center for the Arts, Culture, and Society beginning October 30. The exhibition will continue through December 12. (916)225-4761.



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Are you tired of radio talk shows that focus more on battle cries and political rhetoric than on the genuine sharing of ideas?

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RECORDINGS

JPR Music Gurus

The Best of 1996

Continuing with a holiday tradition nearly as popular as plastic Santa statues, some of JPR's musical visionaries present their view of the best recordings of the year.



John Baxter

My rave list this year begins with classical music of Turkey, from the "Tulip Age" of the Ottoman Empire, on *The Works of Kemani Tatyos Efendi*, performed by the Kudsi Erguner Ensemble (Traditional Crossroads CD 4278).

This is painfully gorgeous music of deep longing. For that matter, so is *Around Townes* (Winter Harvest), Jonell Mosser's tribute to singer/songwriter Townes Van Zandt. Her version of Van Zandt's "You Are Not Needed Now" makes me cry, without fail. Speaking of great songwriters, John Hiatt's latest, *Walk On* (Capitol), spent hours in my CD player this summer—wry, wise and joyful music. In jazz, don't miss Dave Holland's quietly spectacular *Dream of the Elders* (ECM), not only for his virtuoso bass work and Steve Nelson's muted, impressionistic vibes, but also for Holland's brilliant compositions. And I love the boistrous avant-circus band jazz of Rob Reddy's Honor System on *Post War Euphoria* (Songlines). Reddy is a saxophonist who leads a swaggering group of young players who hold to the quirky idea that jazz didn't end in 1957. Finally, if you can find it, check out the weird snarl of Ninerain (Option Sonica), a group led by ex-Tuxedo-moon member Steven Brown (who has moved from San Francisco to Mexico City)—post-apocalyptic dance hall music from south of the border. I guarantee some new sounds from this disc!



Keith Henty

As the Rhythm and News Music Director I get about 50 compact discs in the mail each week. In the last few months there have been some wonderkind releases for our *Open Air* music program. One is from a banjo player in performance that raises the little hairs on the back of my neck. Bela Fleck takes his instrument into another dimension, as do his band members, the Flecktones, on this double CD *Live Art*. That magical live Flecktone feel sparkles here with help from Bruce Hornsby and Chick Corea and saxophonist Paul McCandless (of the group Oregon), along with the superb Howard Levy on both keyboards and harmonica. Another fine release is from Alvin Youngblood Hart. He melds a primitive blues sensibility with lap steel guitar picking on his new release, *Big Mama's Door*. It's funky and deceptively simple. Other blues performers that knocked me out this year include Johnny Adams, Keb Mo, and Taj Mahal. Cheer someone up by giving them the Blues....and from this JPR desk I'm wishing you peace and love for the holidays.



Russ Levin

It's really not a good time for classical music. The vast majority of recordings that come in these days are just thinly veiled attempts to sell classical music through some kind of commercial appeal. During the past year, we've

seen violinist Lara St. John pose naked on the cover of her album of Bach, we've seen an entire recording of London Records re-treads marketed under the guise of favorite pieces of rock stars (how many classical music fans are going to be swayed by the opinion of Keith Richards?), and Sony's attempt to cash in on the popularity of those De Beers diamond commercials with their "Diamond Music" pulp.

Still, there have been some bright spots. Vocal recordings have provided several excellent releases to add this year's holiday wish list. The Exaudi Choir of Cuba provided me with a delightful discovery of the sacred music of eighteenth century Cuban composer Esteban Salas (Milan 35746). Dawn Upshaw's *White Moon* (ECM 79364) is a varied and intoxicating look at songs about sleep. Swedish mezzo-soprano Anne Sophie von Otter has released several excellent recordings over the past few years, but I am particularly fond of this year's addition, *Wings in the Night* (DG 449 189), which features songs by various Swedish composers. Finally, while I would be the last person to have ever thought we needed a new recording of Schubert's "Trout" Quintet, I'm surprised and happy to report that this year's Sony release by Yo-Yo Ma, Emanuel Ax, et al, is really superb (Sony 61964). I love the brisk tempi, and what a nice touch to have Barbara Bonney's performance of *Die Forelle* to follow. Even better are Ma and Ax on the *Sonata for Arpeggione*. Still, I wish they would forego the incredibly stupid album cover. It couldn't sell anything.



Jason Sauls

Too often I find that my favorites for any given year usually meet with little or no commercial success. 1996 was no exception. My favorite for this year was difficult to pick. As such, I've chosen three discs that no music fan should be without. First, *60 Watt Silver Lining* (Warner Bros.) from Mark Eitzel. The former American Music Club frontman delivers an excellent disc and is lyrically the sharpest thing produced this year. Second, for straight ahead rock and roll, The Iguanas have out done themselves on *Super Ball* which find the group exploring surf rock, harmony-

laden love songs, Tex-Mex, and any other thing you can think of. No depth here, just a really fun album. Lastly, Duncan Sheik is my favorite new artist with his self-titled effort (Atlantic). Sheik combines influences of Sting, Elvis Costello, and others while still creating something unique. The 11 songs tackle love, loss, regret, and a million other emotions in the course of about 45 minutes. Extremely impressive. Do yourself a favor and spend the record store gift certificate you'll inevitably get for Christmas on at least one of these three discs.



Peter Gaulke

The Holidays are the time to indulge your favorite blues/R&B fan, if not yourself, with one of the connoisseur box sets flooding the market since the advent of compact discs.

My pick this year is *The Complete Aladdin Recordings of Amos Milburn*. Amos Milburn was an extremely important jump-blues pianist who scored numerous hits with Aladdin from the mid '40s to the '60s. A hard-drinking, wild-partying Texan, Milburn was a central figure back when lines between blues, R&B and jazz artists were fine and relatively meaningless. Milburn and the Chicken Shack-

ers could take audiences down with sweet blues ballads and raise the roof with the meanest jump sides that you'll ever cut a rug to.

Mosaic Records—likely the first company devoted exclusively to reissuing jazz and blues recordings in state-of-the-art collections—has provided us, on seven CD's, with 145 tracks that Milburn recorded for Aladdin over his 31 sessions. Included are 20+ tracks previously unissued and dozens more never released on LP or CD. Milburn is the lineage between Albert Ammons and Meade Lux Lewis to Louis Jordan through to the early rockers like Fats Domino. Limited to 3500 copies, put this set of recordings high on your holiday's wish list.



Keri Green

Here are some gift ideas in the folk category that will stuff any stocking with musical joy.

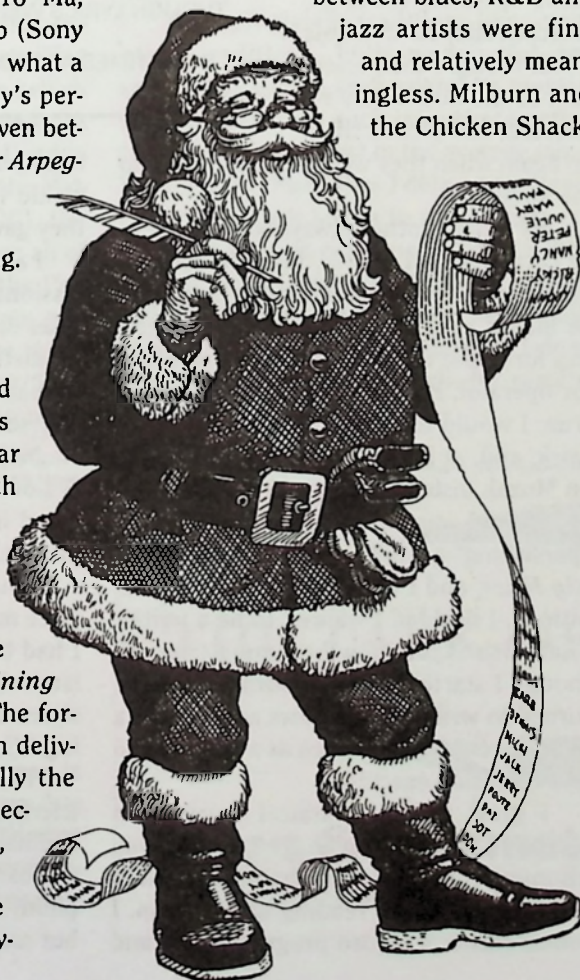
In the "Singer/Songwriter" category: Peter Keane's *Walkin' Around* (FF652) sends out a blend of back-porch soul with rock 'n' roll energy delivered by someone who knows where the music came from. Chuck Brodsky's *Letters in the Dirt* (RHR87) takes center stage with stories that will make you laugh or move you deeply, and will linger long after hearing.

New Bluegrass favorite is Salamander Crossing, with *Passion Train* (SSRC1234). This band has the sound, talent, and energy to delight. A nod of respect and reverence to Jerry Douglas and Peter Rowan who created *Yonder* (SH3847), which discovers new melodies in the old songs.

On the Celtic side: Capercaillie sent three albums stateside this year. I recommend *Get Out* (GL3110) for a taste of the Scottish band at its most inspired. Also, the Tannahill Weavers album *Leaving St. Kilda* (GL1176) hits the top of the perfection scale.

Other raves: Mollie O'Brien, *Tell it True* (SH3846), for great vocal and instrumental interpreting. Finally, Archie Fisher's *Sunsets I've Galloped Into...* (RHR82)—long awaited in the states and as solid as they come.

IM



roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing
wisecracks
with
muffler
problems
and
word puzzles

with wheel
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FROM NATIONAL PUBLIC RADIO



COMPACT DISCOVERIES

Fred Flaxman

Taking Music To New Heights

When I was six years old, I wanted to be an elevator operator when I grew up. Living in the New Jersey suburbs of New York, I was always thrilled when my mother took me across the Hudson river to the big city where we would end up taking the elevator to the 30th floor, the 66th floor, or even the 83rd floor of one of those gigantic skyscrapers.

This was before the days when elevators were almost all automated. There were still elderly, uniformed men—and an occasional woman—who sat on little stools attached to the side of the cabin, operating the large, crescent-shaped controls which brought the passengers to the floors they requested, and picked them up again when they were ready to return to the street.

My older brother always warned me to be careful what I wished, because my wish might come true. I didn't understand what he meant at the time, but I now realize I was fortunate not to have become an elevator operator. Had my childhood wish come true, I would have long since been out of work, and, at best, I would have grown up on Muzak instead of music in my ears.

When I was nine I started writing and "publishing" a family newspaper called *The Big News*, and I changed professional ambitions. I decided I wanted to be a writer. That wish is just now becoming true. Although I started out as a journalist and returned to writing a few years ago, I spent a quarter-century inbetween as a public radio and television executive.

I grew to love classical music as a teenager. But, as much as I enjoy symphonies, concertos and chamber music, I have always hated reading about them. I found classical record program notes and

magazine reviews tedious and boring, seemingly written by musicologists for musicologists with one aim in mind: to put each other to sleep.

I never wanted to write about music myself for fear that it was simply too difficult to do in an interesting way. Music, I felt, was

its own language—one which spoke directly to the emotions without need of words, though lyrics were sometimes added.

I still think it is a challenge to write well about music. I'm still turned off by liner notes which give a cold musical analysis of a composition. But three years ago I decided to try to write about music because of another wish I have: to share the musical

beauty I discover with others who I'm sure would love this music as much as I do if they gave it a chance.

I am not a musicologist. I am not a professional musician. And I think it usually takes one or the other of these to draw subtle distinctions between performances of the same composition. There are, for example, some 29 interpretations of Richard Wagner's "Prelude & Liebestod" ("Prelude & Love-Death") from *Tristan und Isolde* listed in a recent CD catalog. I have not heard all 29 CDs, and I'm not going to.

What is most important is that this piece might well be the one I would select if I had to go off to the proverbial desert island with only one CD and a solar-operated stereo system. That's how beautiful and lasting I think it is.

The interpretations I happen to have (Herbert von Karajan conducting the Berlin Philharmonic on DGG and Jesús López-Cobos conducting the Cincinnati Symphony Orchestra on Telarc) would do fine, but so, probably, would most of the others.

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ONE WHICH SPOKE

DIRECTLY TO THE EMOTIONS

WITHOUT NEED OF WORDS,

THOUGH LYRICS WERE

SOMETIMES ADDED.


I judge what CDs I add to my collection more by what else is on the disc, its cost and its sound quality than by the nuances of interpretation—at least in most cases.

There used to be an advertisement in the New York subways that said “you don’t have to be Jewish to love Levy’s Jewish rye.” Well you don’t have to be an opera fan to love Wagner, even though that is what he is most famous for. I am more interested in his music, myself, than in his words, and find most opera plots ridiculous and uninteresting. Wagner’s operas are much too long for me, too heavy, too theatrical, too unrealistic, too musically repetitious, and the words too guttural.

But if you enjoy Wagner’s complete operas, *grossbuestige Frauen* and all, so much the better for you. That’s one more pleasure you get out of life than I do.

On the other hand, if you aren’t into opera at all, or appreciate Italian and French opera but not the German variety, or are new to classical music and want to know where to start with Wagner, I have one strong recommendation: look into the magnificent, short, soaring romantic orchestral music he wrote as preludes and overtures for his operas.

My favorites, in addition to the spine-tingling prelude and love-death music from *Tristan und Isolde*, are the hyper-exciting “Prelude to Act III” from *Lohengrin* (which I have with Riccardo Chailly conducting the Royal Concertgebouw Orchestra on London and with James Levine conducting the Metropolitan Opera Orchestra on DGG), the Overture to *Tannhäuser* (which is on all of the recordings mentioned above), the Prelude to Act I of *Die Meistersinger von Nürnberg* (which is also on all of the above CDs), and, of course, the ever popular “Ride of the Valkyries” from *Die Walküre* (on the London CD with Chailly).

This ain’t elevator music, I promise you, but it will carry you to new heights. 

Southern Oregon writer Fred Flaxman is the classical music columnist for a new, free Internet magazine, *MusicMatch*, located at www.musicmatch.com. He is also completing his first book, a tongue-in-cheek memoir called *Sixty Slices of Life... on Wry*.

TRADITIONS *From p. 11*


gifts instead. I’m not against gifts—to the contrary. I’m only against gifts given out of anxiety and obligation; trinkets bought without spirit or reason. Useless items often not even desired, destined for closets, trash heaps and thrift store dust; or quick display to show false appreciation when the giver visits. All done at the cost of another pile of plastic trash created from the limited, vanishing resources of the Earth. Would Christ have gone desperation shopping at Wal-Mart on Christmas Eve? I make a lousy spokesman for him, but I have substantial doubts. When most of us can’t afford these obligatory gifts anyway, and have too many possessions already despite our supposed “poverty,” can’t we begin to limit ourselves to gifts of time and effort instead of gifts of *things*; or at least things given from the pile of possessions we already have? Not items we merely want to get rid of, either; but ones that matter and may be a sacrifice to give. There is meaning in those kinds of gifts. And who has the energy to waste on empty gestures anyway, in these demanding days?

The gift-giving tradition—like many other traditions, both meaningful and empty—has gained such relentless momentum and demands such immediate action that its origins are lost in the average mind. Who started this? Why? I didn’t quite learn either. That lack brings to mind a new tradition most of us could use: taking a little time to learn some aspect of our history. Only one chosen aspect a year, be it family history, societal, regional, religious. I don’t think it matters much which—for remem-

bering to remember is the underlying point. Thoughts of both past and future seem to disappear as the pace of the present increases. We need them back.

But we need to better recall the present too—a better sense of the positives of this very day. Yeah, the present’s in chaos, we’re working too hard for too little reward, our cities and environment are in critical disarray, the whole governmental process is breaking down, and besides, shaving every day is a drag and *Calvin and Hobbes* is gone. But there’s nothing more restorative than taking a holiday hour to reflect on all the things that are still beautiful and going right in our lives. Such a simple tradition, a list of blessings; and somehow so hard to begin.

If this list feels overwhelming, then at least let’s promise to practice this last new tradition: just a day with no plans. No commitments, appointments, alarm clocks, arranged activities or enforced recreations. Just for a moment, dammit, let’s slow down, no matter how uncomfortable it may first seem.

Beginning any new tradition is hard, and for those of us who have chosen professions (like public radio) where Christmas is just another workday, it’s all too easy to give up in favor of the path of least resistance. Either we begin despite the difficulty, though, or we’ll end up in the December mall checkout lines, arms full but eyes empty, mostly looking forward to the holidays being over. Only when we find the will to resist, will a new year truly begin. 

THE TALK OF THE NATION

SM

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BOOKS

Alison Baker

Dog Books

Early this fall I had the opportunity to spend a few days sitting in the sun with a convalescent dog. The dog—let's call her Rimbaud—had spent the last weeks of summer by herself in the woods with a .22 bullet in her jaw. From the looks of her, she hadn't had much, if anything, to eat, and she was blind, probably an effect of starvation; she wasn't blind before she disappeared from home.

We found her up on the logging roads behind our house during one of our morning walks. She was curled up as tight as she could get, but when we approached she scrambled to her feet, growling, uncertain quite where we were and barely able to stand. She was nothing but skin and bones, but we recognized her as our neighbors' dog, who'd disappeared in early August. We went home for the car and drove back. She had curled up tight again; we caught her up in a blanket and drove lickety-split to the vet, expecting each breath to be her last.

She made it, though. And since our neighbors were out of town, we got to watch her convalesce at our house until they came home.

Sitting with a convalescent dog is one of the most satisfying things you can do, I think. When she starts at somewhere pretty close to zero, as Rimbaud did, there is nothing but pleasure to be had in everything that happens. You are delighted with the first can of exorbitantly expensive food she eats, the first hefty bowel movement she deposits at the foot of the steps, the first time she manages to raise a hind foot to scratch the flea colony in her ear.

Mollie and Hamlet, my own healthy dogs, got bored fast. They slept nearby, dreaming dogly dreams, as I sat under the

oaks, which were jittery with chickadees and nuthatches and a black-throated gray warbler, and watched the convalescent dog breathe. She opened one blind eye, and when I said, "Rimbaud!" her stump of a tail wagged ferociously. Three days earlier she growled and trembled; now she wagged!

She was still afraid to walk, but when I coaxed her, she crawled over to where my hand was tapping on the ground and collapsed, exhausted, her head on my foot. What a good girl!

I had lots of time to think during those dog days, and what I thought about was dogs, and why someone would shoot one. There could have been a reason, of course: Rimbaud may have been chasing someone's cows. Or

someone with poor eyesight may have thought she was a varmint—coyote, fox, small marauding bear. The fact is, though, some people just like to shoot at things, and a lot of people come out to our neck of the woods to do it. Usually they shoot at beer cans, or rocks, or turkeys, or deer. But I imagine that sometimes they shoot at dogs. And if they hit one, and instead of dropping dead it runs off into the woods, they may even just shrug, or laugh, or swear, and get back in the truck and drive home.

Probably you can't really change people who shoot dogs for fun into people who love them. But since I am a person who has always lived through, for, by, with, and because of books, I like to think that a book can change a person's life any time, any place. So here's my Christmas suggestion: give everyone a Dog Book. There are about a gazillion of them: *Big Red*, *Ol' Yeller*, *White Fang*, *Golden Dog*, *Bob Son of Battle*, *Ladd A Dog*, *Lassie Come Home*, *The Call of the Wild*, *My Dog Skip*, *The Adven-*


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SO HERE'S MY
CHRISTMAS SUGGESTION:
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A DOG BOOK.

tures of *Bowser the Hound*, *Little Yip-Yip and His Bark*, *Rusty's Travels*, *Carl's Christmas*. For years, whenever I went into a used book store I would find a copy of *The Incredible Journey*, one of my favorites from youth, and sneak into some back aisle to read the last few pages. The boy had given up all hope, but he looked back one last time, just as an old white dog came limping up over the hill as fast as his weary legs could carry him. "Bodger!" cried the boy, and he began to run...

Invariably, as I stood there weeping—nay, sobbing, tears streaming down my face, my nose in great need of a hankie—my unsentimental Companion would amble into view. "Find anything?" he'd say.

"Nah," I'd answer, turning hastily away.

Recently I bought myself a copy of *The Incredible Journey* to replace the one I lost long ago, but I don't really want to read it again. Frankly, I will probably never read another dog book, because I know how they all end. The dog dies. Or, if he doesn't, he comes home, which is just as wrenching.

That's one reason dogs are so precious to dog lovers: we know from the start that we'll lose them too soon. Once in a while, though, like Rimbaud, they come home—a little tattered, and mighty hungry, but bearing no grudges, and ready to plunge right into loving us again. 

Alison Baker reports that Rimbaud is training her entire family to be Seeing Eye People and, if she were given to speech, would probably suggest that you give a donation to your local animal shelter this holiday season.

POETRY

Interlude

BY DAVID LEE

Help me right here sed John
and I grasped the bottom rim,
we lifted the barrel into the pickup
then sat on the tailgate, hot,
a warm canyon breeze
spilled across the yellow grass

it was this one summer back home
I's young about the time most kids
getting out of school
but I'd done quit
old man Cummings
had me helping him
lifting all this heavy weight
on a wagon load
we made a tote and set in the shade to
rest
he must of started remembering
commenced to talking sez

summer clover jingle jangle

he done taken and put his hand
in his pocket and pulled out this silver
dollar
looked at it like he never seen it before
smooth so you couldn't even tell
the man on the side, all the words
rubbed off from being carried so long
it was meadow clover all over
stretching out green and yellow
I didn't say nothing, he talked, sed

I was 17 they come in wagons
putting on Gypsy carnivals
whole town wanted them to go on
known they'd steal whatall's loose
everybody went to the tent that night
anyway
they paid me a dollar to water horses
I worked all afternoon hard
I was 17 for a dollar

she had eyes that laughed
same color as them fancy shoes
laugh like silver bobbles
on a red and blue velvet dress
color of midnight
even in the dark I seen me
looking back from those black eyes
I wasn't scared
she shown me slow, easy
the whole field of yellow clover
bells on her shoes real soft
jingle jangle

so many nights I cant sleep
smell comes in the winder after me
when my wife's alive times
I lain the whole night beside her shaking
awake, all that dark
tearing holes in me
nothing I could do but stay there
listen for the sound of silver windbells
kids in the next room, sleeping,
nobody could smell it or hear it but me
summer clover jingle jangle

he set there staring at that money
in his hand
almost like he's talking to it
like he done forgotten
I was there too
never sed no more
put in his pocket
and closed his eyes
I could tell he's smelling the summer
grass
it was all over for then

so let's take this pigfeed
out to the pens and we'll be done
lifting it down won't be as hard
as getting it in
second half's always easier'n first

David Lee has been called "the poet for those who think they don't like or understand poetry." His recent book *My Town* (Copper Canyon, 1995)—from which "Interlude" is taken—won the 1995 Western States Book Award for Poetry. Lee will read at SOSC's Stevenson Union on December 9 at 7:30pm.

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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